SFX
FOR ALL HOME KEYBOARDS

The easy-to-follow course designed for all electronic keyboard players.

START PLAYING KEYBOARD

THE SFX-TUTOR BOOK 2

Teaches you 16 popular songs.

by Peter Lavender

START PLAYING KEYBOARD
THE SFX-TUTOR
BOOK 2

By Peter Lavender

Easy steps to reading standard music notation

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SFX-SOUNDS 'n' EFFECTS

Book 1 of the SFX method showed you how to play popular tunes on your keyboard in a quick and easy way by using the unique SFX letter-note music system and the 'one finger' automatic chord feature.

Book 2 will show you

(1) how to play the professional style 'fingered' chords in your left hand
(2) how to improve and perfect your sight reading and overall playing technique
(3) an easy transition from SFX letter-note music to standard music notation. This is a major step forward in music making that will enable you to play tunes on your keyboard from the immensely popular busker books, and the single note (vocal) lines in everyday sheet music.

Well known melodies have been chosen to help you learn more about music and modern keyboard techniques. Keep exploring all the Sounds 'n' Effects – instrument voices, rhythms, fill ins, tempos, and the add-on effects like vibrato, sustain, reverb, arpeggios, bass accompaniments, sound modulations etc.

Listen to, and play, *all* kinds of music. There are lots of good sounds around!

PL

Adios Muchachos *34*
Diamonds Are A Girl's Best Friend *39*
Do That To Me One More Time *25*
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Hey There *6*
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So Nice *44*
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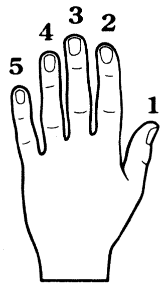
We've Only Just Begun *28*
What I Did For Love *46*
When Sunny Gets Blue *16*
Yellow Submarine *12*

'Fingered' Chords. The one-finger automatic chord feature on your keyboard enables you to play tunes in a quick and easy way, with a variety of accompaniment effects.

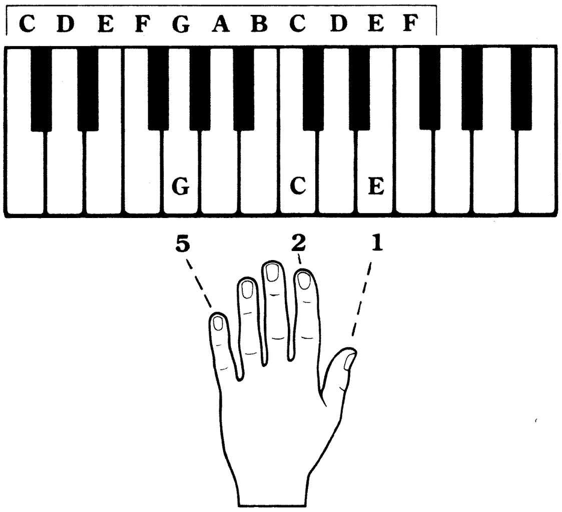
To get the maximum enjoyment and musical benefit from your keyboard, it is recommended you also learn to play all tunes in the SFX method using 'Fingered' chords. Your Owner's Manual will explain how this feature operates on the keyboard.

The first 15 tunes in SFX-Tutor Book 1 use the chords of C, G, G7 and F; finger positions for left hand are illustrated below. Practise these four basic chords, keeping your wrist just above keyboard level and fingers slightly curved onto each of the notes to be played. The fingering numbers are a general guide only, as you may find it easier to use different fingering between more rapid chord changes later.

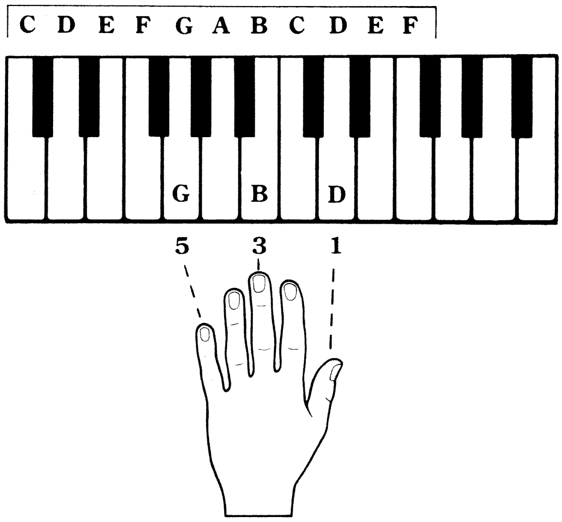


Left hand (L.H.)

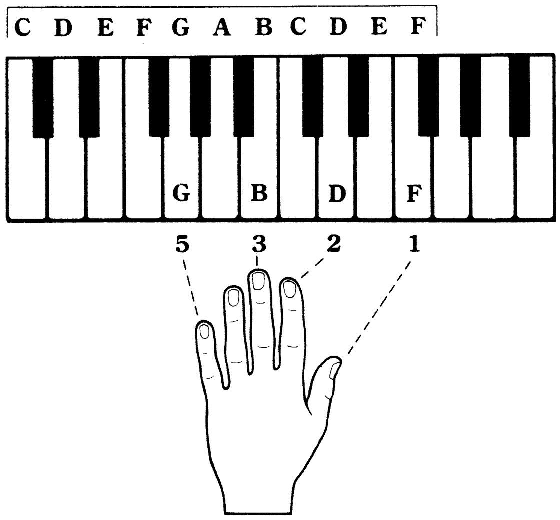
C



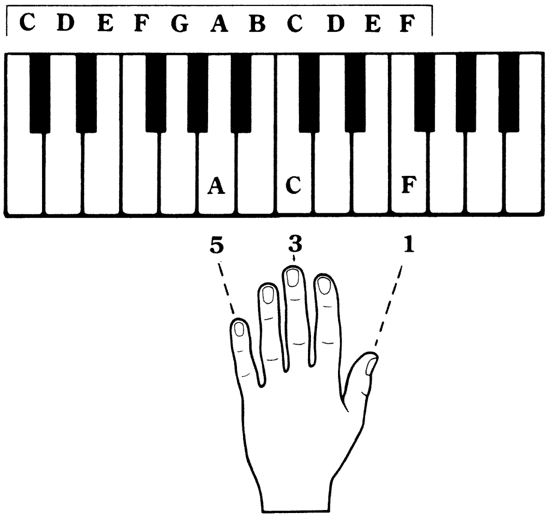
G



G7

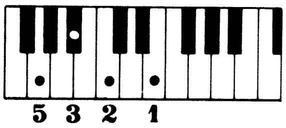


F



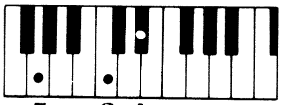
The following 'fingered' chords can be used to play the remaining tunes in SFX-Tutor Book 1.

C7



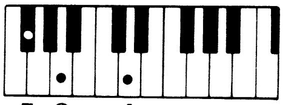
5 3 2 1

Cm



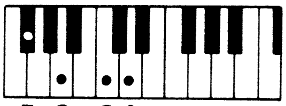
5 2 1

D



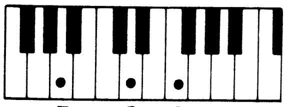
5 3 1

D7



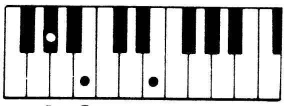
5 3 2 1

Dm



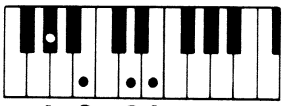
5 2 1

E



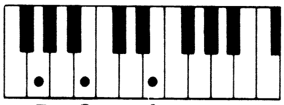
4 3 1

E7



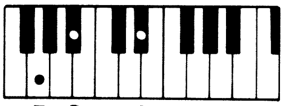
4 3 2 1

Em



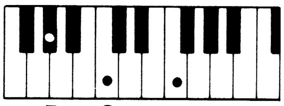
5 3 1

E♭



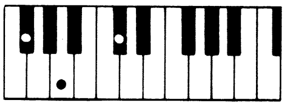
5 3 1

Fm



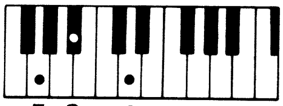
5 3 1

F♯m



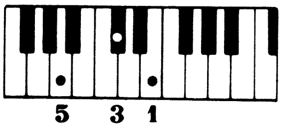
4 2 1

Gm



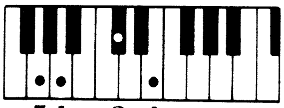
5 3 1

A



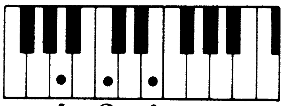
5 3 1

A7



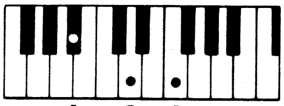
5 4 2 1

Am



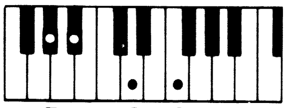
4 2 1

B♭



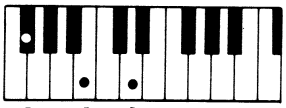
4 2 1

B♭7



5 4 2 1

Bm



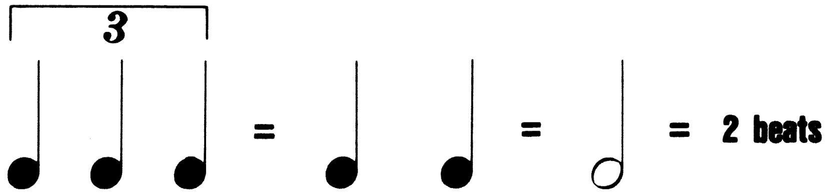
4 2 1

The well known tunes you are about to play will introduce new 'fingered' chords. Learn them, and you will soon be familiar with their sequences in popular music.

A useful 3-point practice routine: (1) play the melody on its own with the right hand, (2) repeat several times using the 'one finger' automatic chord accompaniment, and finally (3) play the song using 'fingered' chords.

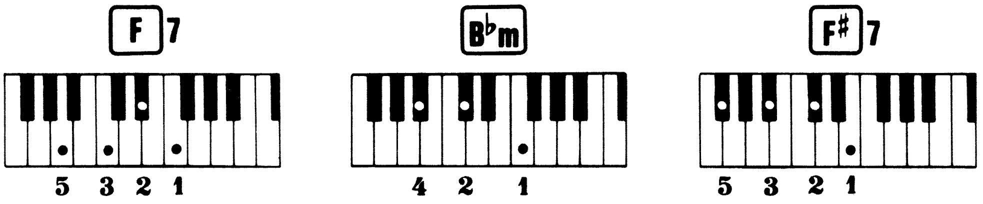
By following this routine, and using the variety of Sounds 'n' Effects on your keyboard, you will become a competent and creative player.

The Quarter Note Triplet:



Quarter note triplets are very popular in slow ballads. This song from The Pyjama Game makes effective use of these 'laid back' phrases.

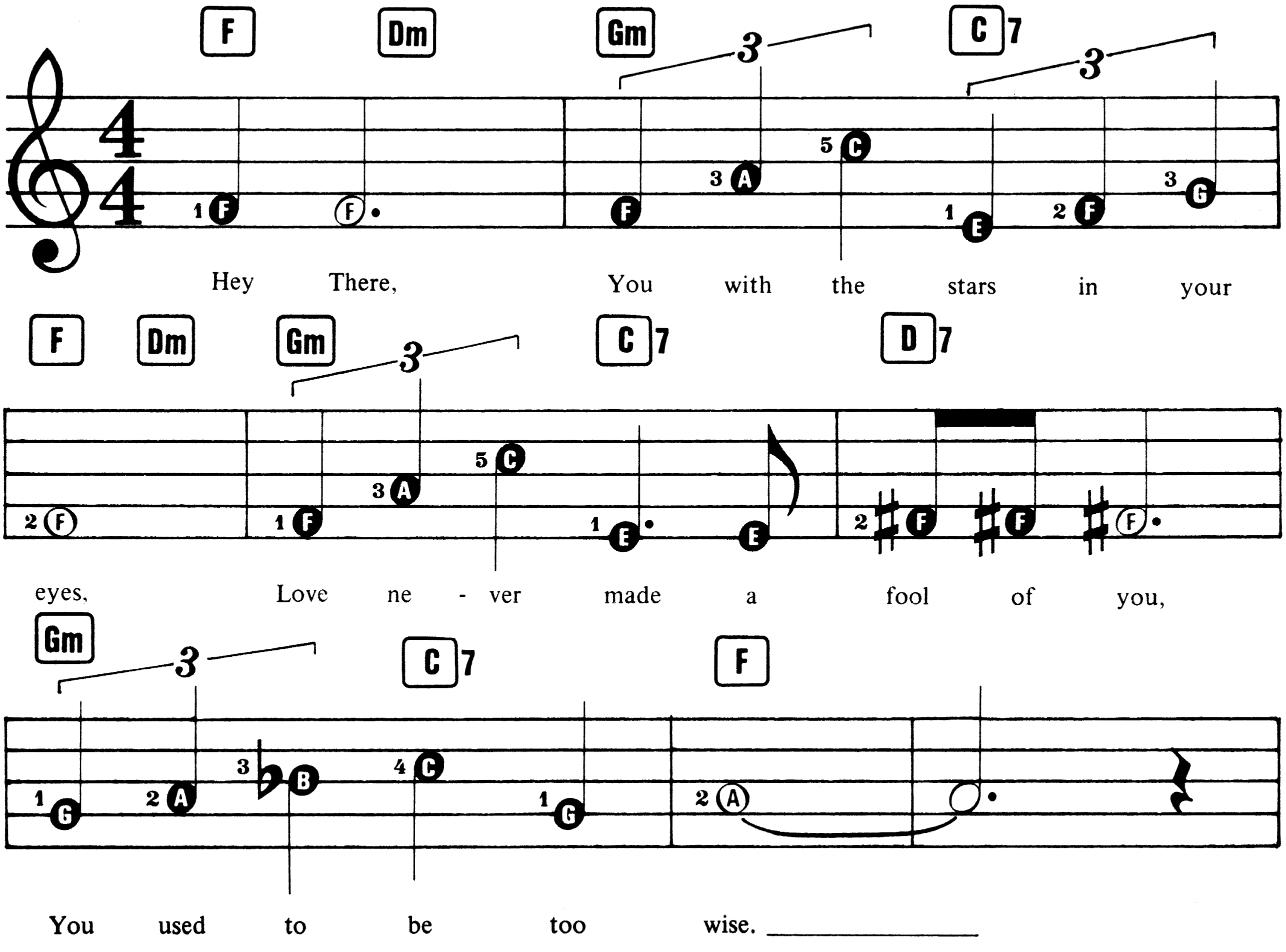
New chords:



Hey There

Words & Music by
Richard Adler & Jerry Ross

Suggested Registration:	Rhythm:	Tempo:
CELLO or PIANO	SWING or LATIN	MEDIUM



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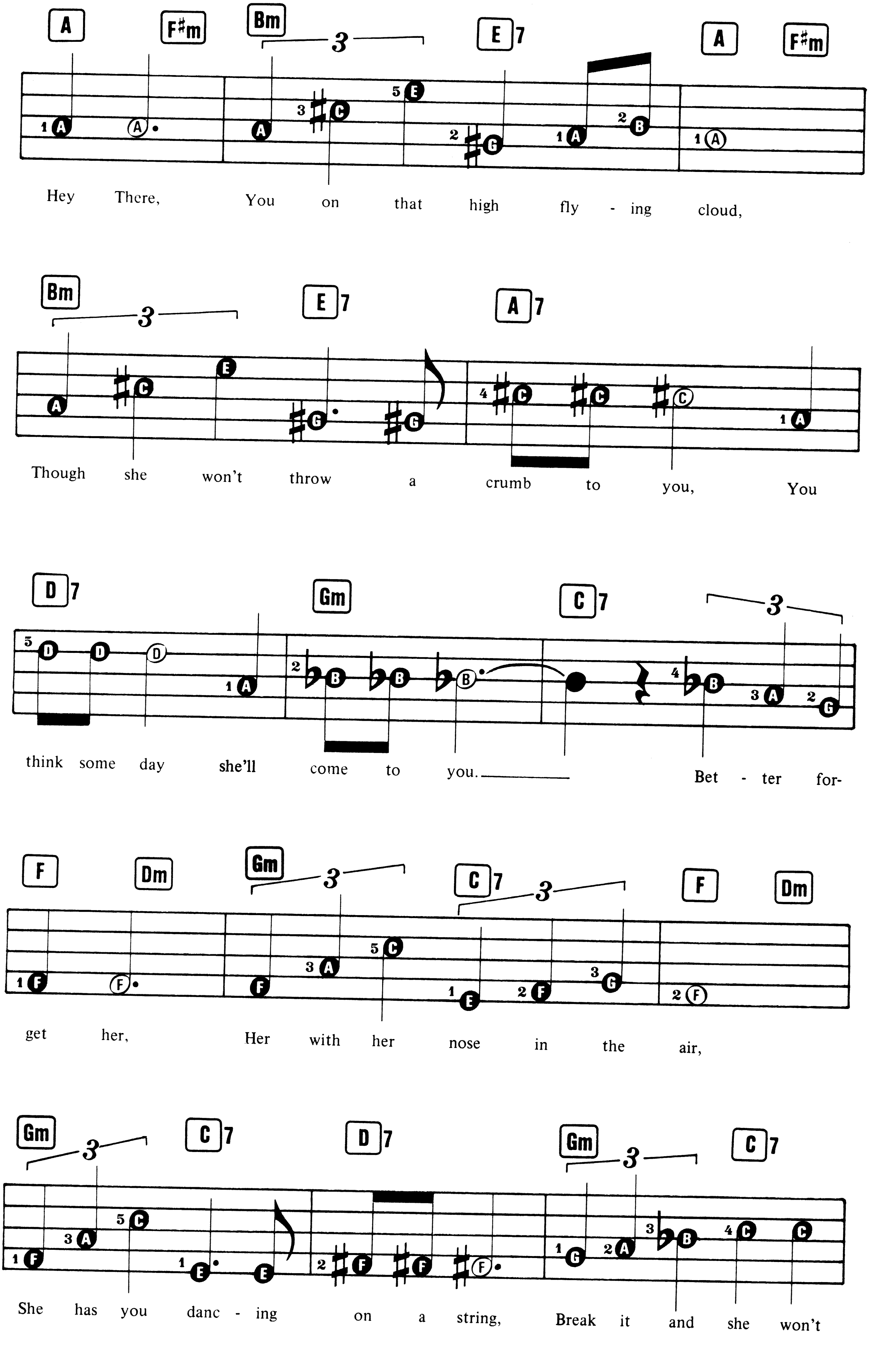
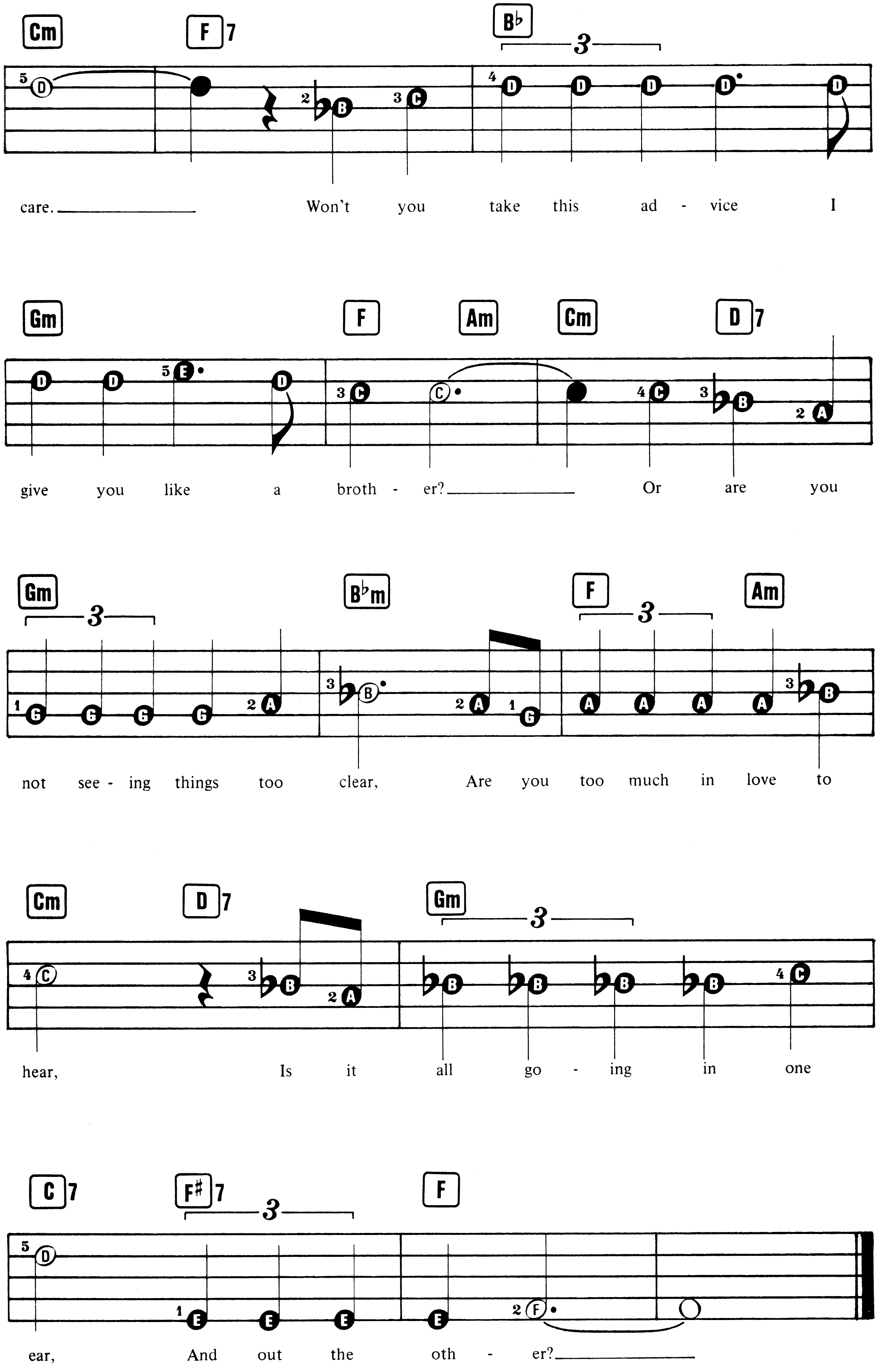

A F♯m Bm E7 A F♯m
Hey There, You on that high fly - ing cloud,
Bm E7 A7
Though she won't throw a crumb to you, You
D7 Gm C7
think some day she'll come to you. Bet - ter for-
F Dm Gm C7 F Dm
get her, Her with her nose in the air,
Gm C7 D7 Gm C7
She has you danc - ing on a string, Break it and she won't


Cm F7 B♭
care. Won't you take this ad - vice I
Gm F Am Cm D7
give you like a broth - er? Or are you
Gm B♭m F Am
not see - ing things too clear, Are you too much in love to
Cm D7 Gm
hear, Is it all go - ing in one
C7 F♯7 F
ear, And out the oth - er?

The next song has two separate Repeat sections. The latter (pages 10-11) has a combined 1st and 2nd time bracket, with the 3rd time bracket providing the final chord and melody note.

Feelings
(Dime)

English Words & Music by Morris Albert
Spanish Lyric by Thomas Fundora

Suggested Registration: TRUMPET or OBOE

Rhythm: POP/ROCK or BEGUINE/RHUMBA

Tempo: MEDIUM

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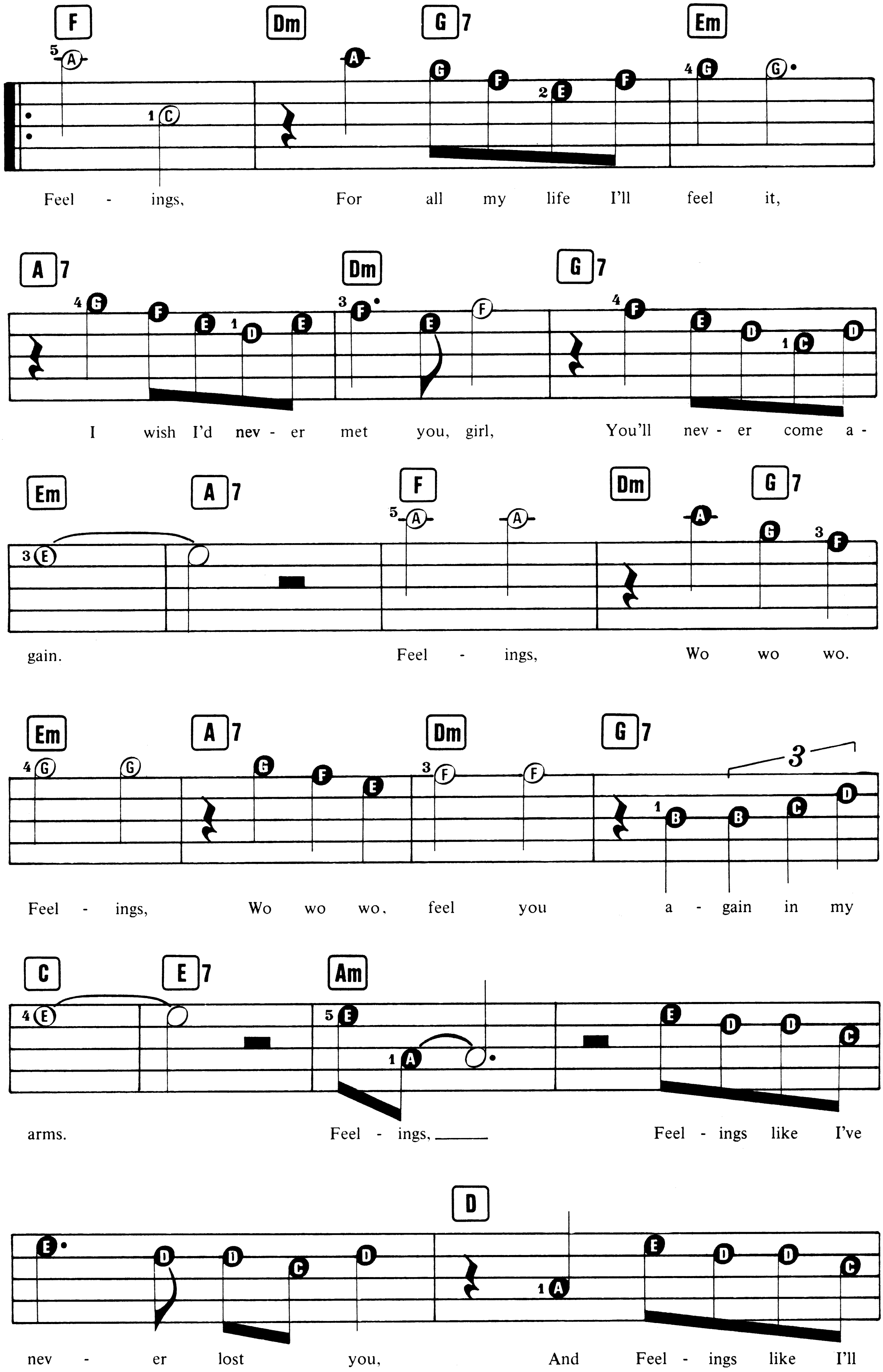
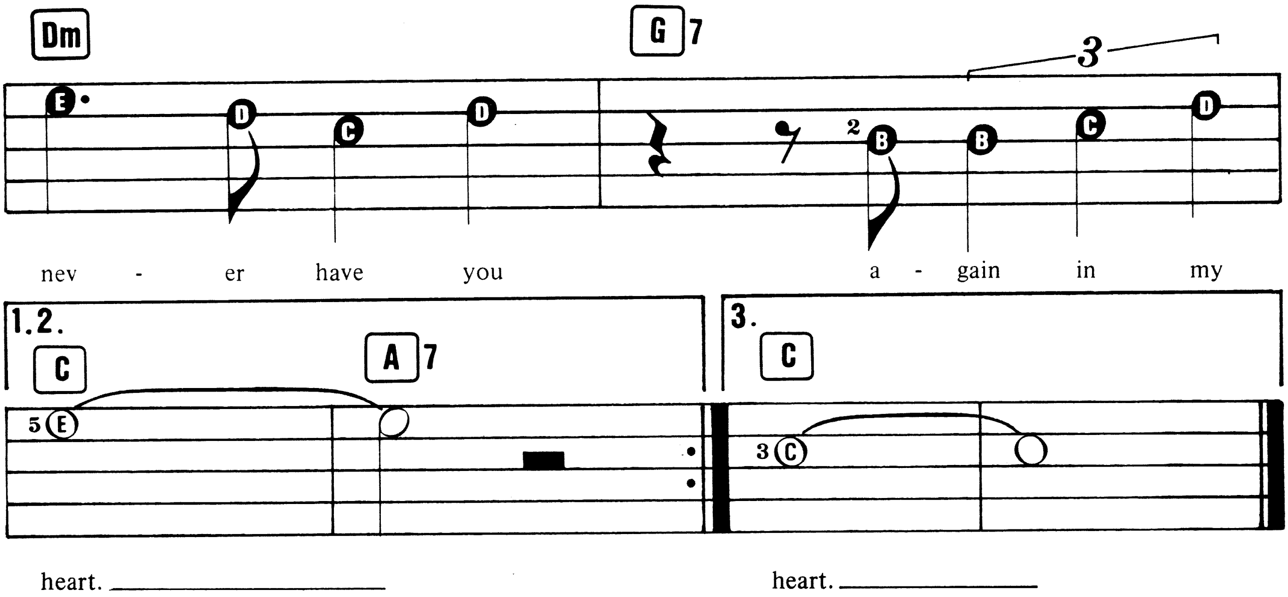
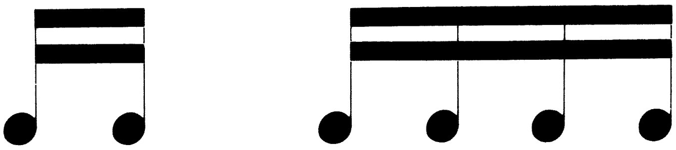

F Dm G7 Em
Feel - ings, For all my life I'll feel it,
A7 Dm G7
I wish I'd nev - er met you, girl, You'll nev - er come a -
Em A7 F Dm G7
gain. Feel - ings, Wo wo wo.
Em A7 Dm G7
Feel - ings, Wo wo wo, feel you a - gain in my
3
C E7 Am
arms. Feel - ings, Feel - ings like I've
D
nev - er lost you, And Feel - ings like I'll

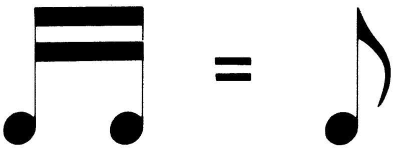


The Sixteenth Note has two tails:

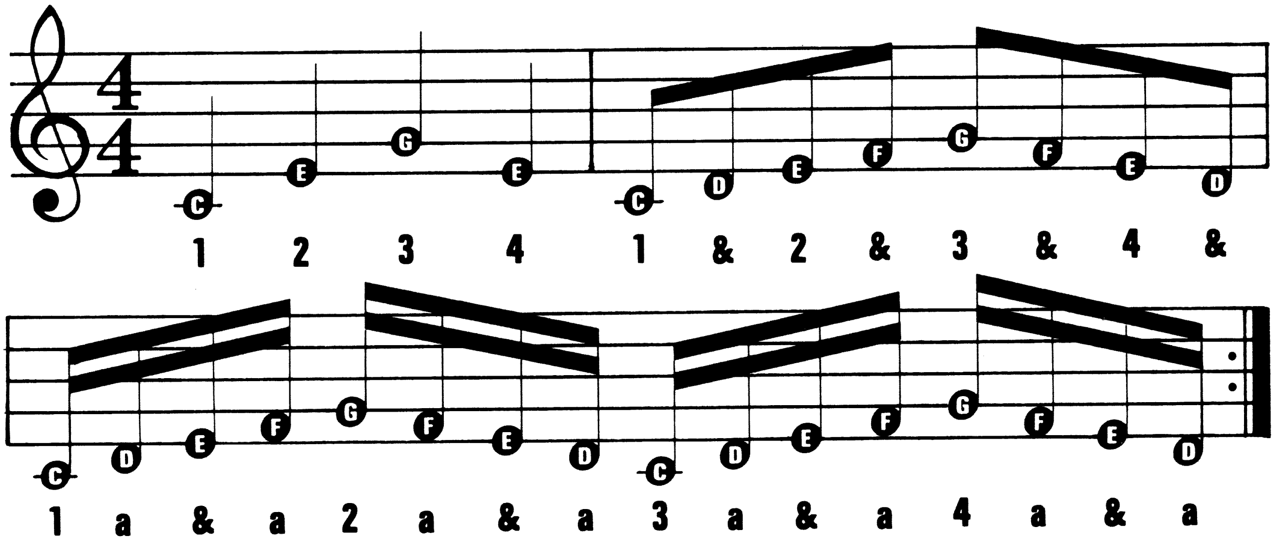
In pairs, and groups of four, the tails become parallel beams:



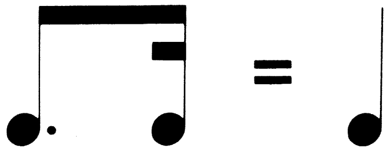
The Sixteenth Note has a time value that is one-half of an Eighth Note. A pair of Sixteenth Notes therefore equals one Eighth Note:

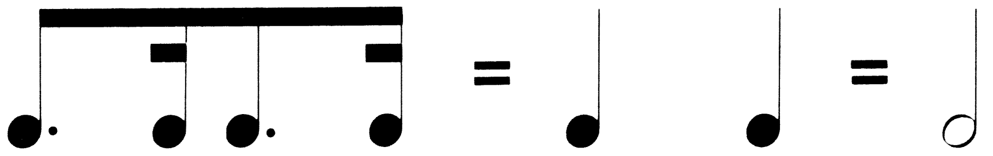


The following three measures each show how notes of similar value appear in $\frac{4}{4}$ time. Play the sequence through at a steady tempo, following the counting guide below each note.



Sixteenth notes are frequently beamed to dotted eighth notes. This follows the rule that a dot after a note increases its value by one-half:



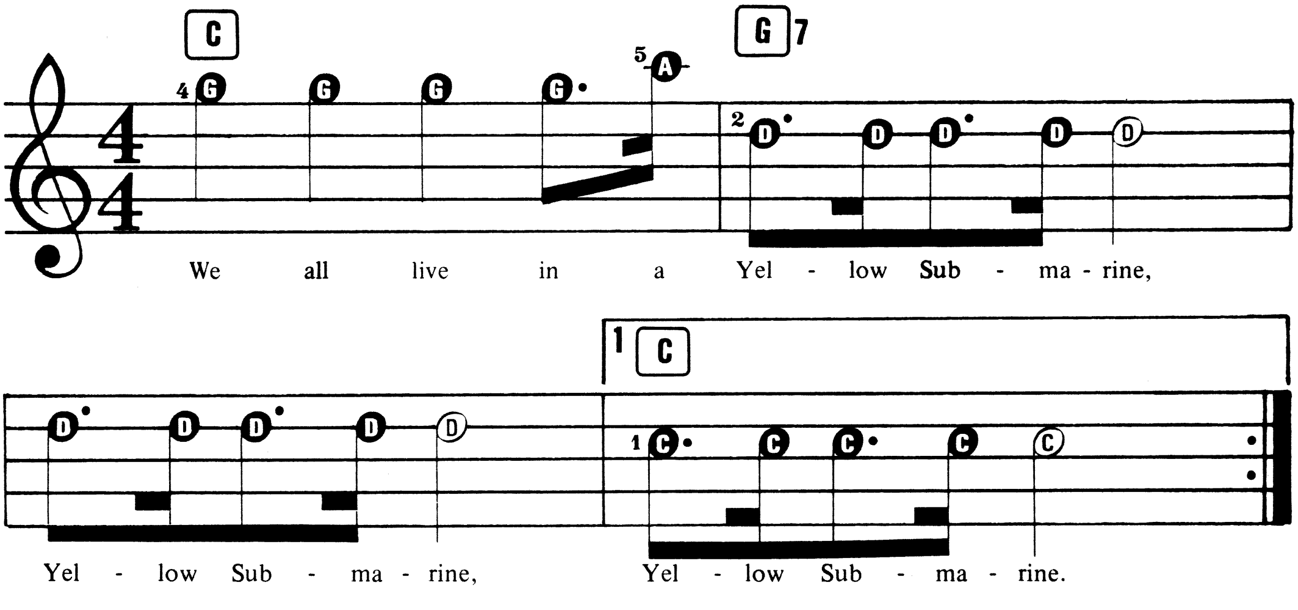


It is the little extra time value, and resulting natural stress on each dotted note, that gives the bouncy 'lilt' to many songs like the ever popular Beatles hit "Yellow Submarine".

Yellow Submarine

Words & Music by
John Lennon & Paul McCartney

Suggested Registration: WAH-WAH or GUITAR	Rhythm: MARCH or SWING	Tempo: MEDIUM



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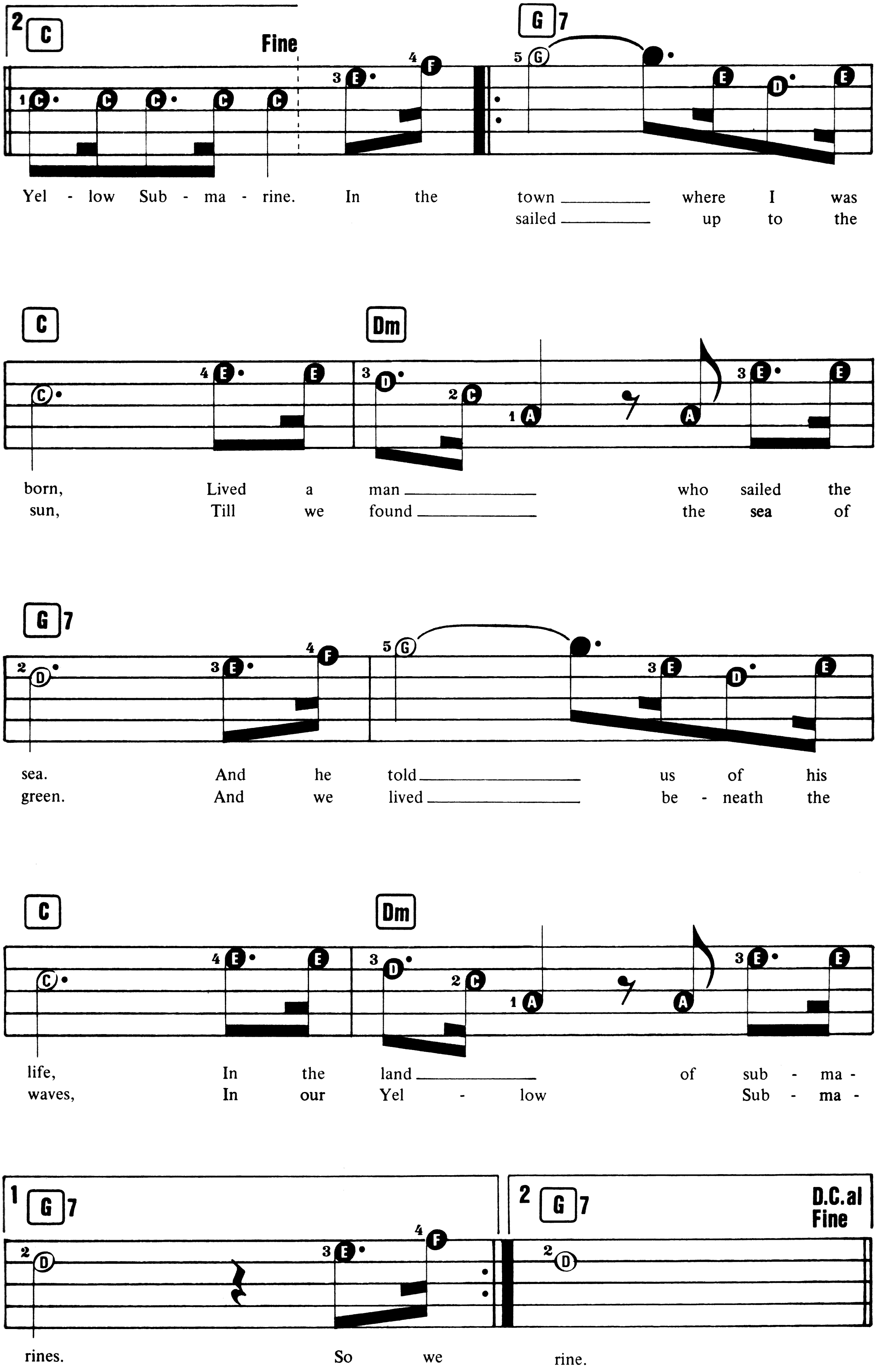

C
Fine
G7
Yel - low Sub - ma - rine. In the town where I was
sailed up to the
C
Dm
born, Lived a man who sailed the
sun, Till we found the sea of
G7
sea. And he told us of his
green. And we lived be - neath the
C
Dm
life, In the land of sub - ma -
waves, In our Yel - low Sub - ma -
G7
G7
D.C. al Fine
rines. So we
rine.

Toreador Song has both eighth note, and dotted eighth note/sixteenth note patterns. Played correctly, these contrasting rhythmic phrases add extra spirit to this famous tune.

Toreador Song

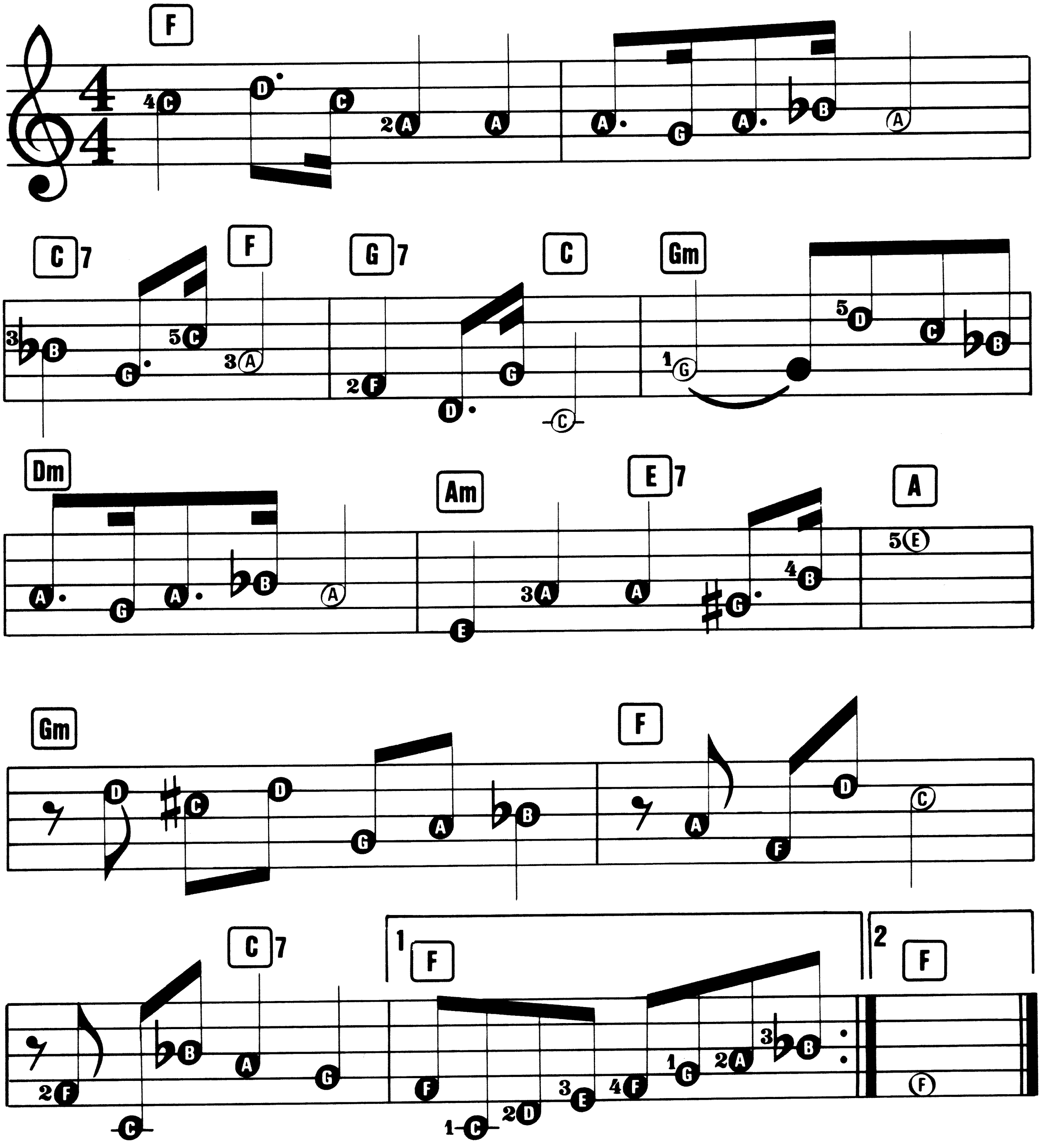
(From "Carmen")

By Georges Bizet

Suggested Registration: BRASS or PIANO

Rhythm: MARCH or SWING

Tempo: MEDIUM



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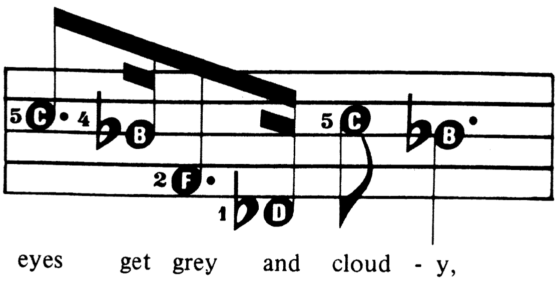
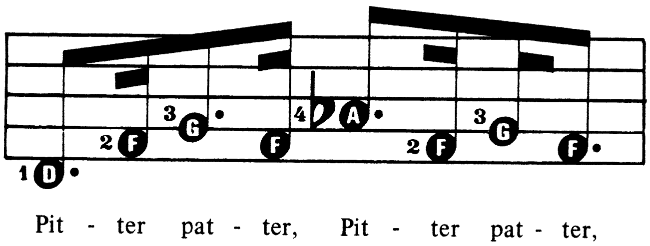
The slow ballad "When Sunny Gets Blue" has a variety of sixteenth note figures.

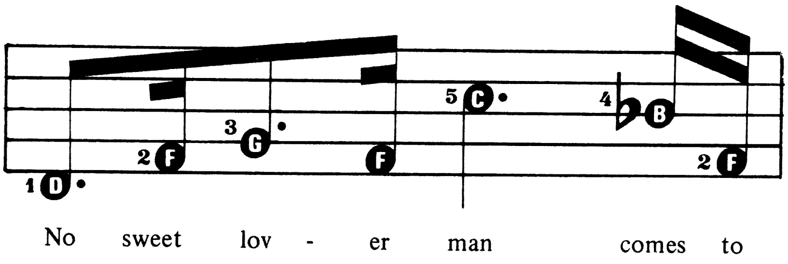
Firstly, the frequently used dotted eighth note/sixteenth note phrase:



The fourth beat of the following measure has the less common reversed form where the first note ("pat-") is quickly followed by the longer sounding second note ("-ter"):

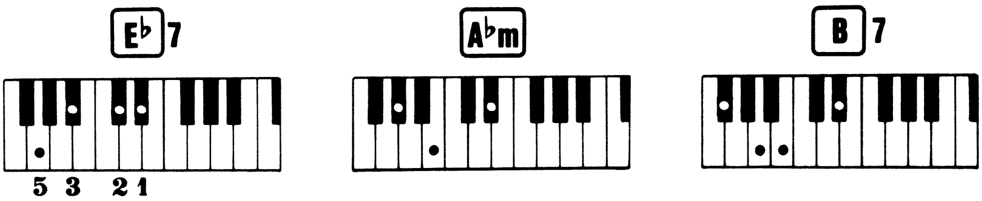


The seventh measure of the song has a pair of sixteenth notes following the dotted quarter note:



Play each of the above song fragments in slow, strict tempo. You will soon get to recognise such phrases and be able to play them correctly in all kinds of music.

New chords:



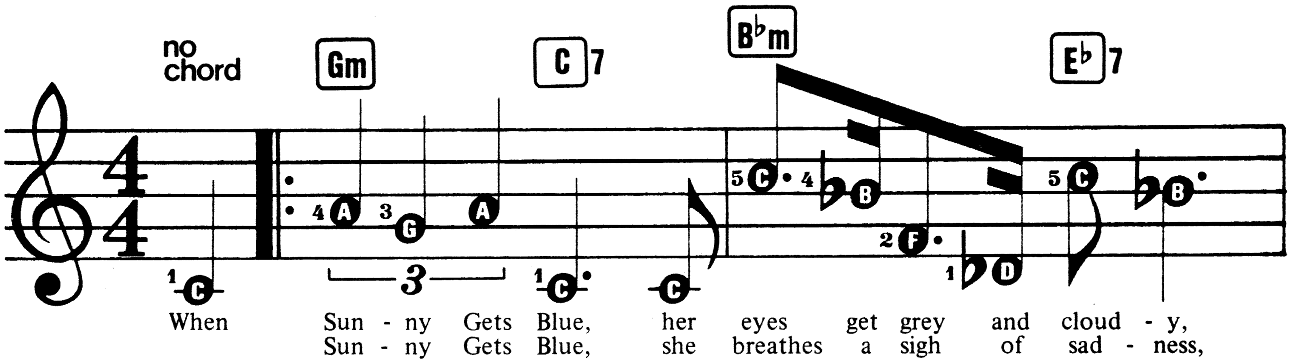
When Sunny Gets Blue

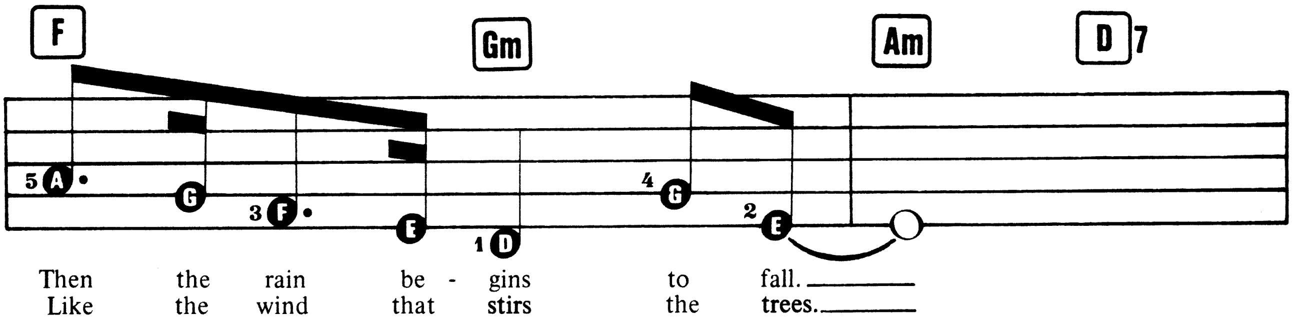
Words by Jack Segal
Music by Marvin Fisher

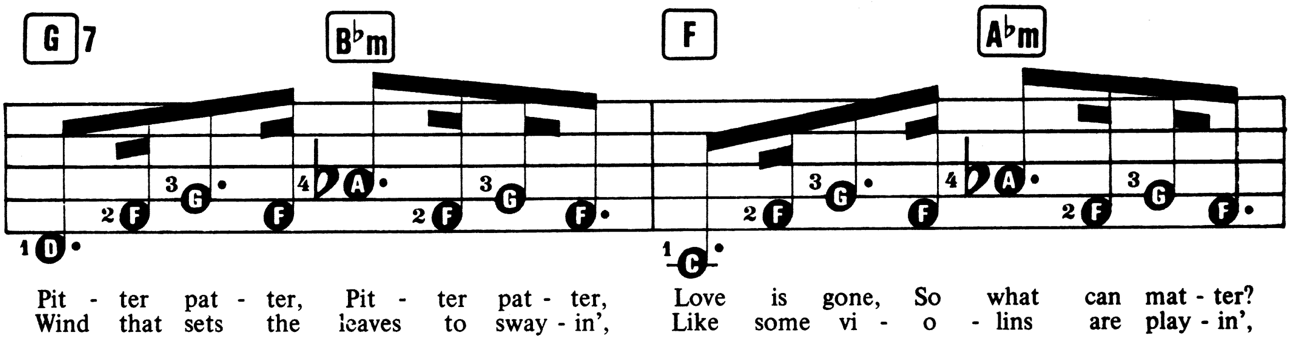
Suggested Registration: PIANO or JAZZ ORGAN

Rhythm: POP/ROCK or SWING

Tempo: MEDIUM SLOW







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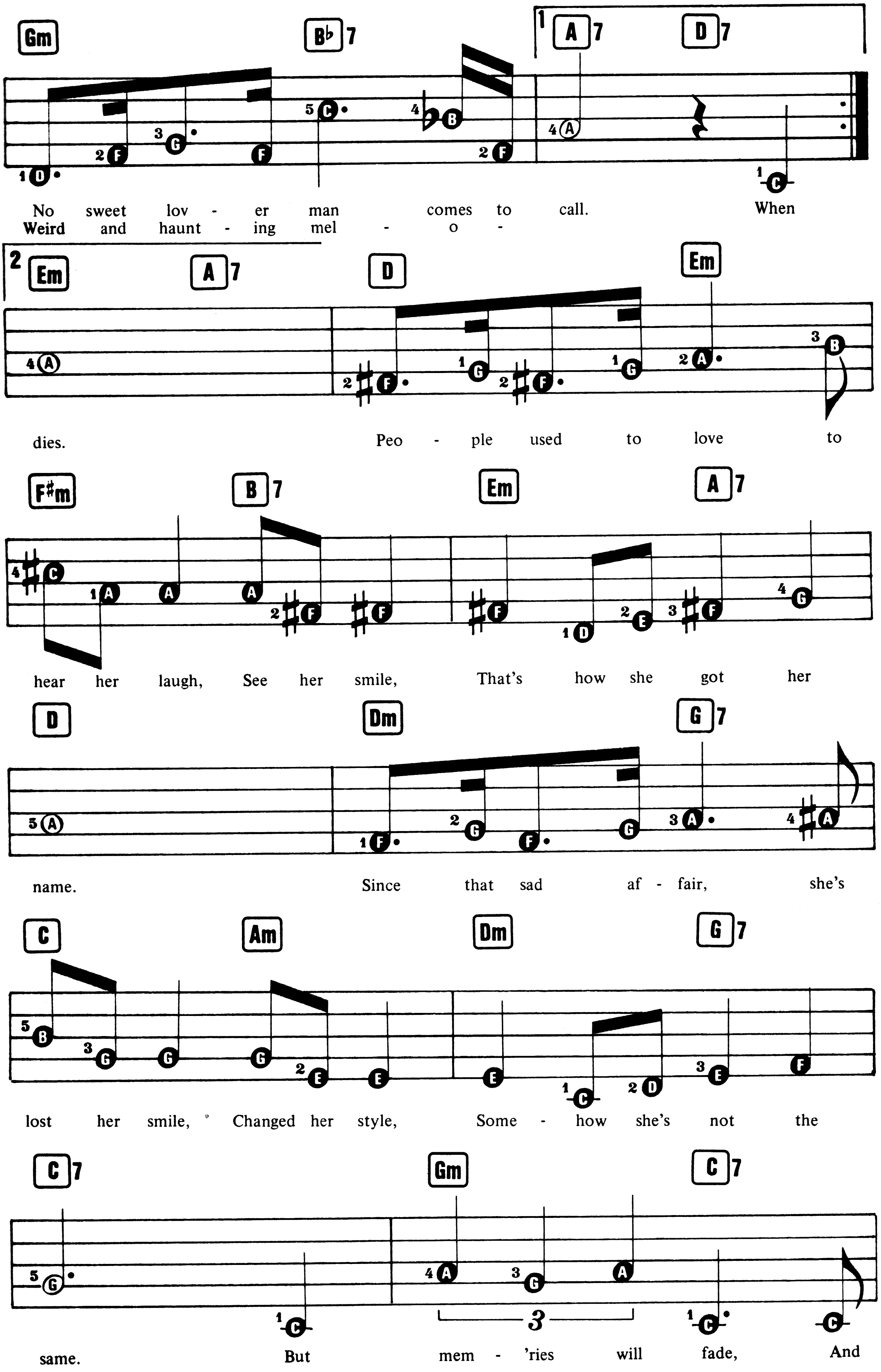
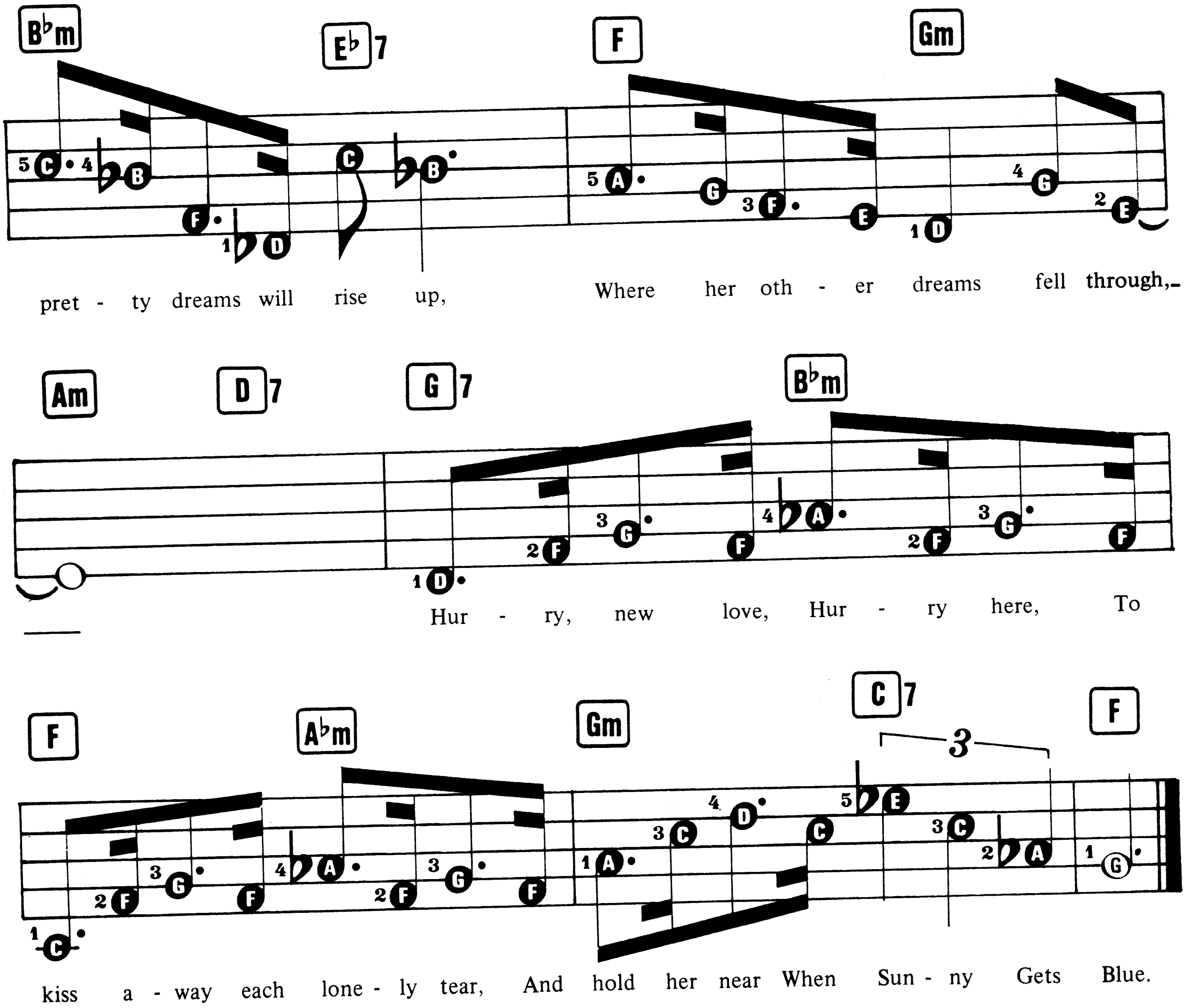
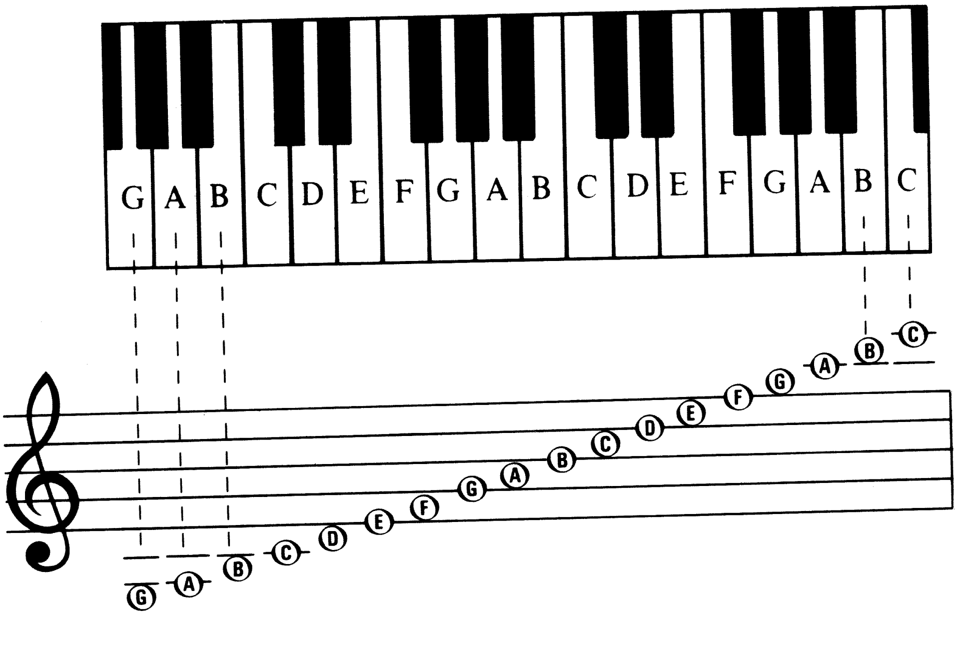

Gm B♭7 1 A7 D7
No sweet lov - er man comes to call. When
Weird and haunt - ing mel - o -
2 Em A7 D Em
dies. Peo - ple used to love to
F♯m B7 Em A7
hear her laugh, See her smile, That's how she got her
D Dm G7
name. Since that sad af - fair, she's
C Am Dm G7
lost her smile, Changed her style, Some - how she's not the
C7 Gm C7
same. But mem - 'ries will fade, And
3

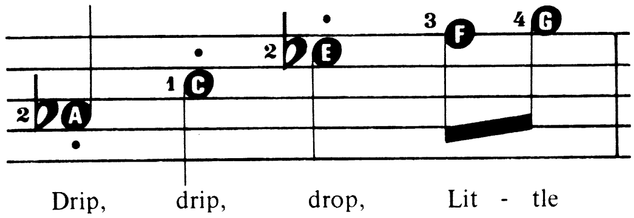


Tunes may often go below Middle C, and others extend above top A. Further leger lines are used for these notes.



The next two pieces, "Little April Shower", and "In The Hall Of The Mountain King", use these new notes, and also introduce a musical punctuation sign called the **staccato.**

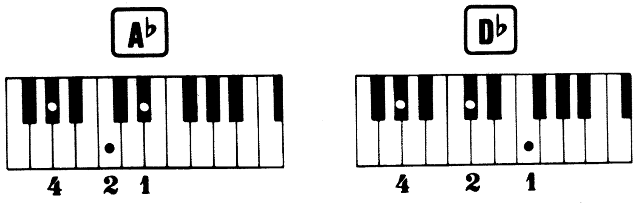
The staccato is a dot placed over or under a note, indicating that it should be shortened and detached from the following note. Its time value remains unchanged.



Both tunes have a **Coda**, an Italian word meaning 'tail'. The Coda is a separated section of music that forms the end of an arrangement, and is represented by the sign 𝄌.

Da Capo al Coda, usually abbreviated to **D.C. al Coda**, means return to the very beginning (da capo) of the music, and play through again until you reach the term and sign al Coda 𝄌 just above the stave. From this point you make a skip to the Coda and play to the end of the music.

New chords:



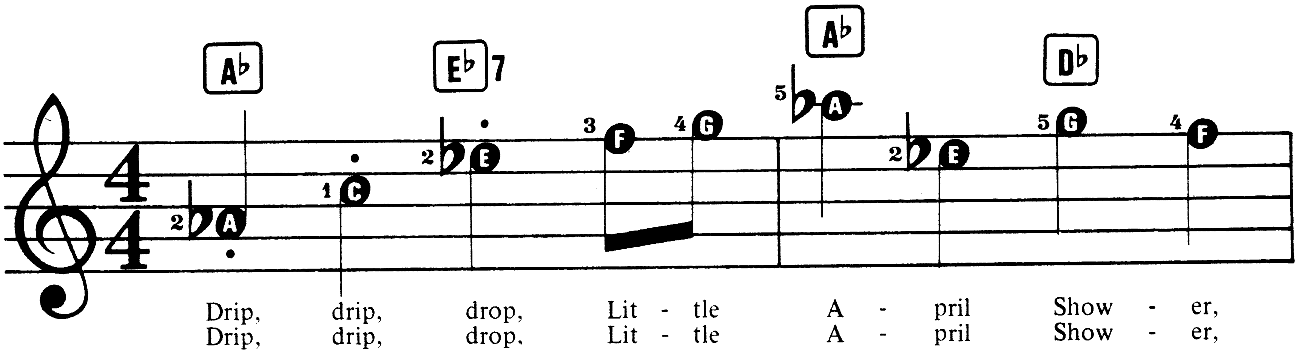
Little April Shower

Words by Larry Morey
Music by Frank Churchill

Suggested Registration: CELESTE or VIBRAPHONE

Rhythm: SWING

Tempo: MEDIUM FAST



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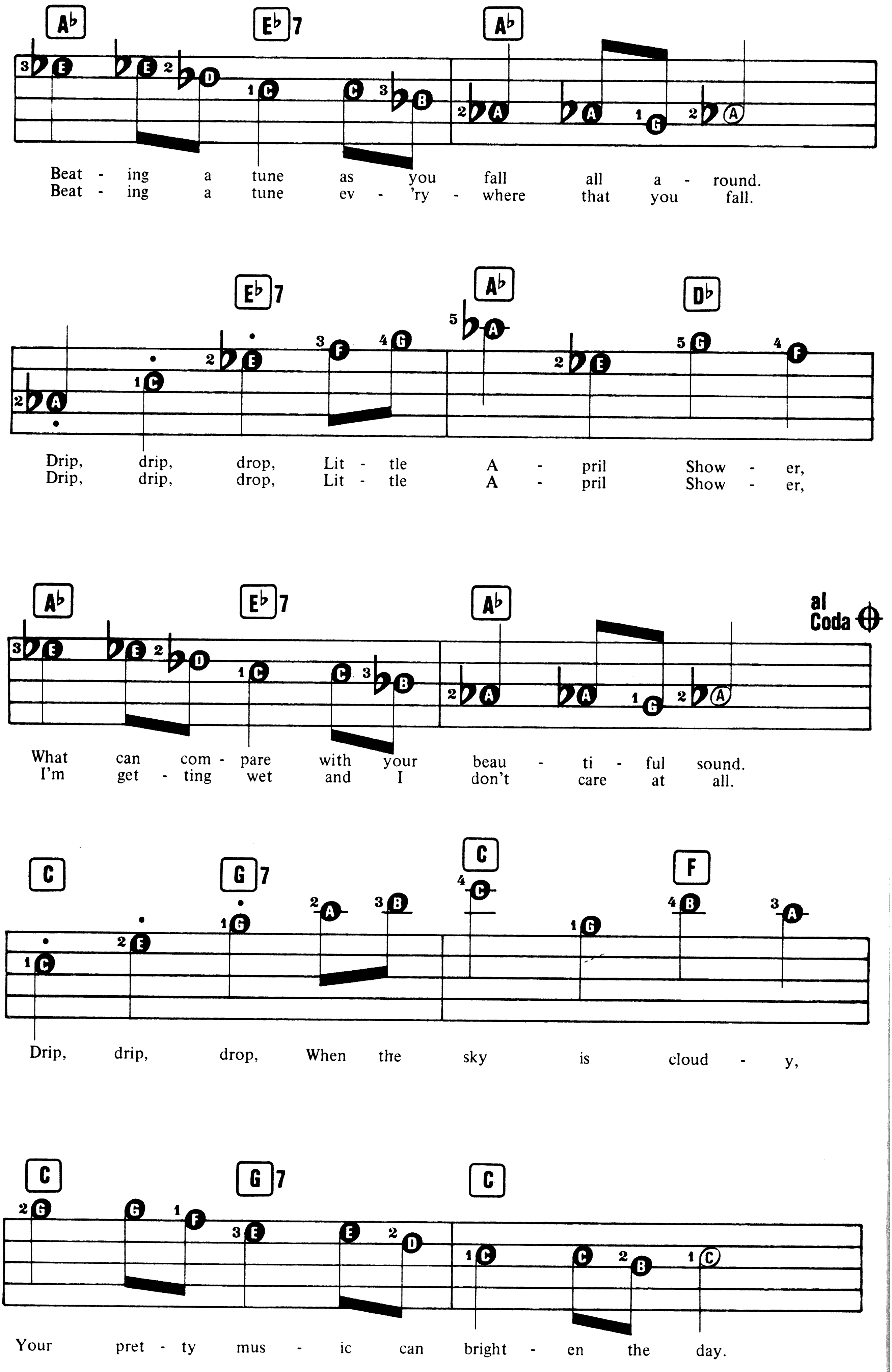
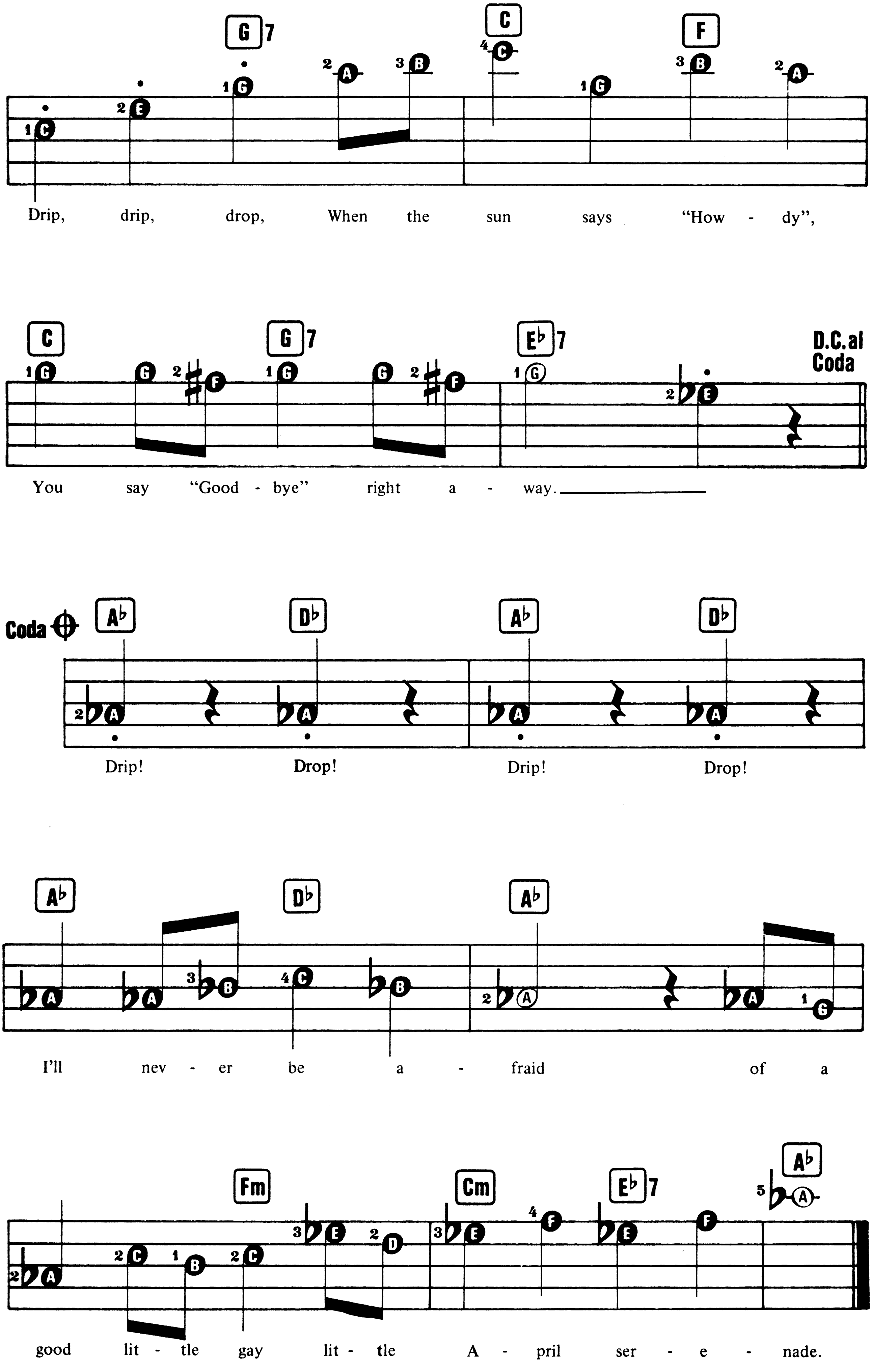

A♭ E♭7 A♭
Beat - ing a tune as you fall all a - round.
Beat - ing a tune ev - 'ry - where that you fall.
E♭7 A♭ D♭
Drip, drip, drop, Lit - tle A - pril Show - er,
Drip, drip, drop, Lit - tle A - pril Show - er,
A♭ E♭7 A♭
al Coda
What can com - pare with your beau - ti - ful sound.
I'm get - ting wet and I don't care at all.
C G7 C F
Drip, drip, drop, When the sky is cloud - y,
C G7 C
Your pret - ty mus - ic can bright - en the day.


G7 C F
Drip, drip, drop, When the sun says "How - dy",
C G7 E♭7
D.C. al Coda
You say "Good - bye" right a - way.
Coda
A♭ D♭ A♭ D♭
Drip! Drop! Drip! Drop!
A♭ D♭ A♭
I'll nev - er be a - fraid of a
Fm Cm E♭7 A♭
good lit - tle gay lit - tle A - pril ser - e - nade.

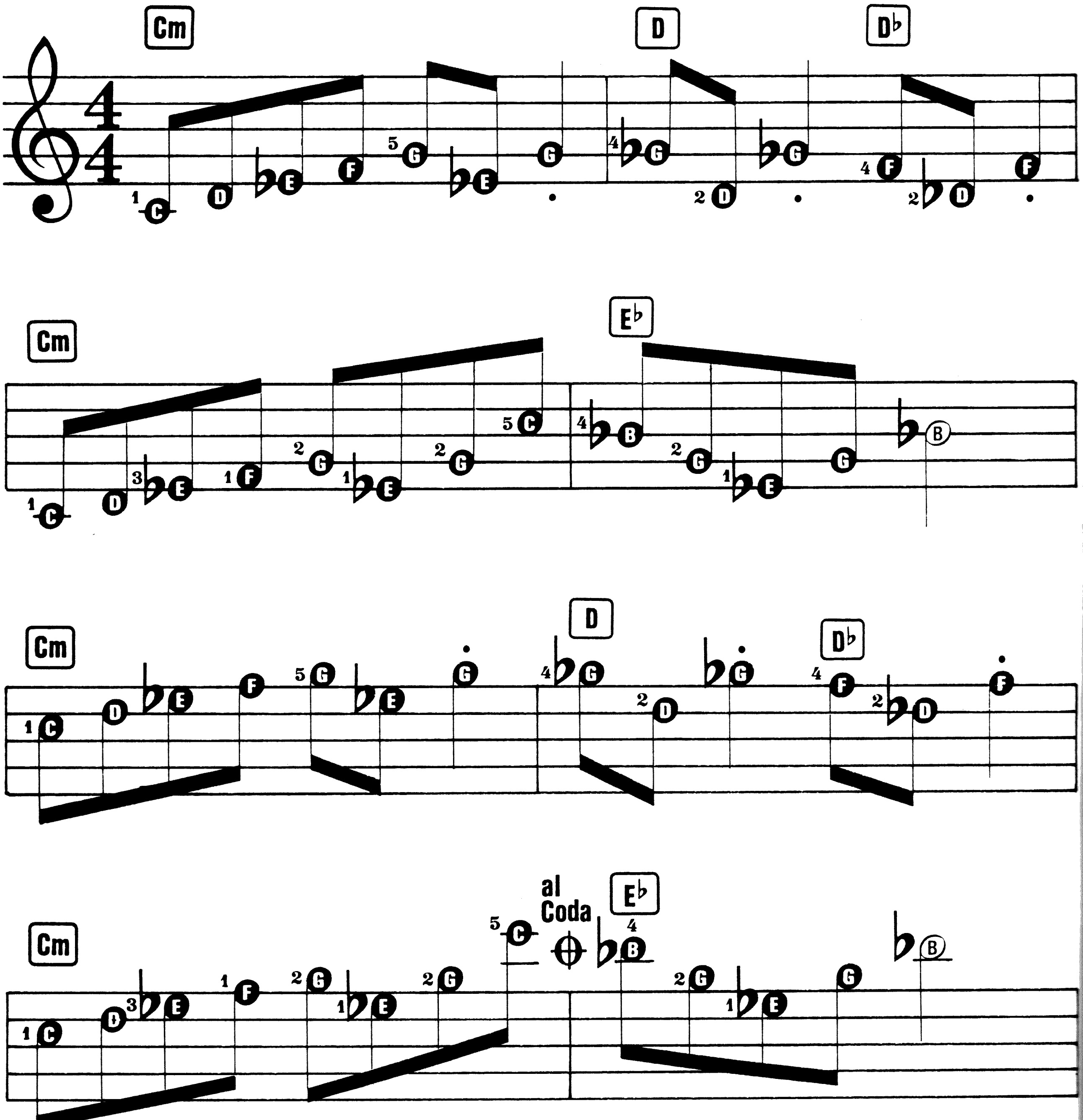
Attention to correct fingering is essential in this popular classical tune. Set the Tempo at 'Medium Slow' until you can perform the cross-over fingerings smoothly.

In The Hall Of The Mountain King

(From "Peer Gynt")

By Edvard Grieg

Suggested Registration: ORGAN or OBOE	Rhythm: SWING or DISCO	Tempo: MEDIUM



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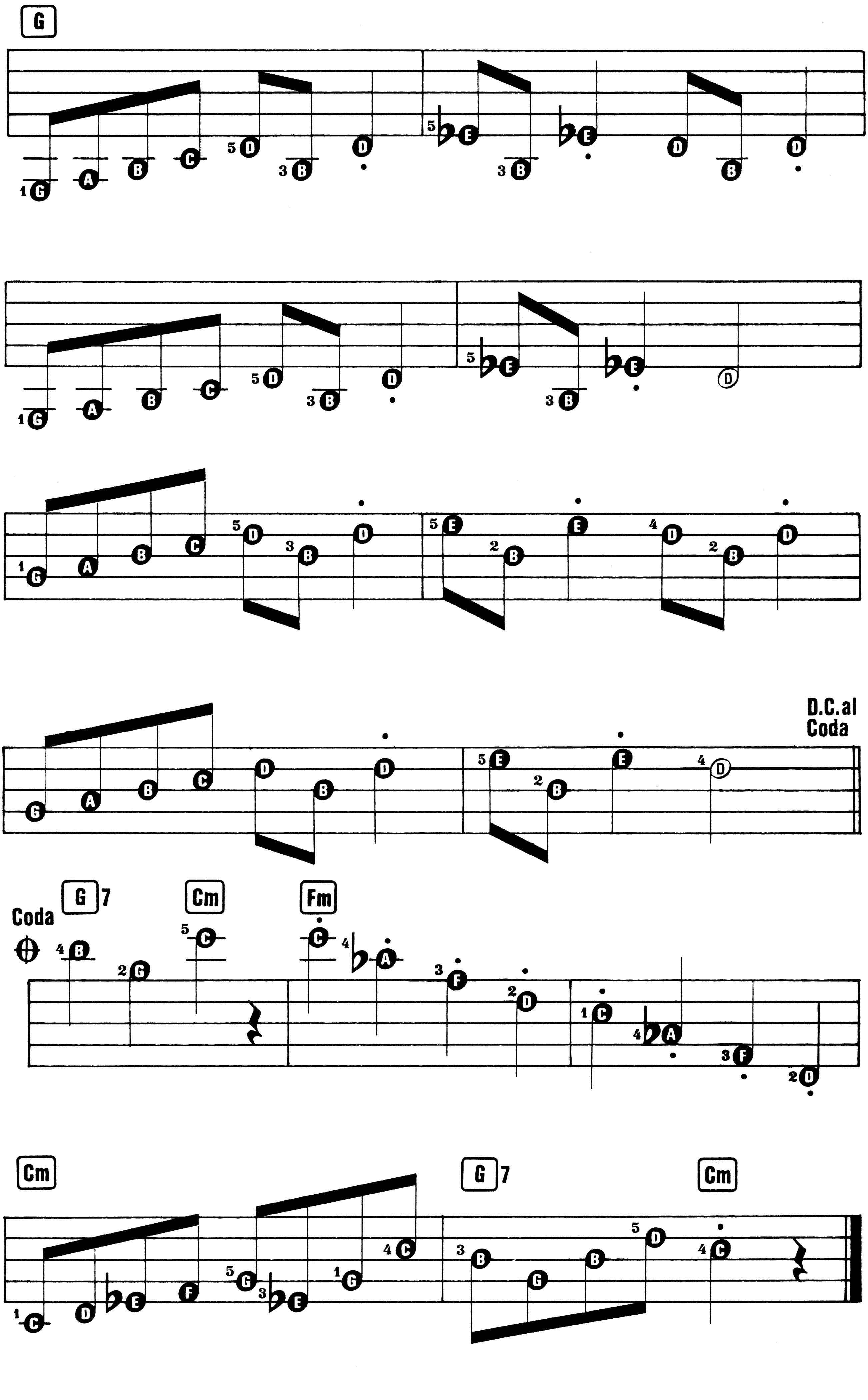
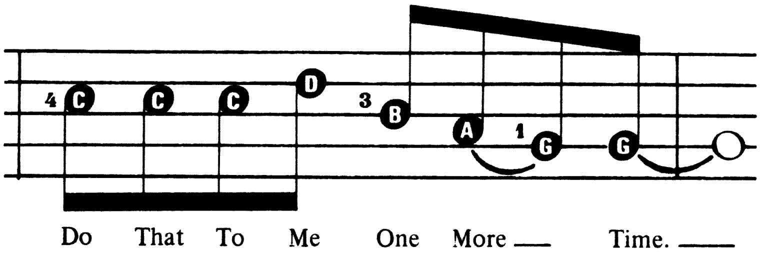
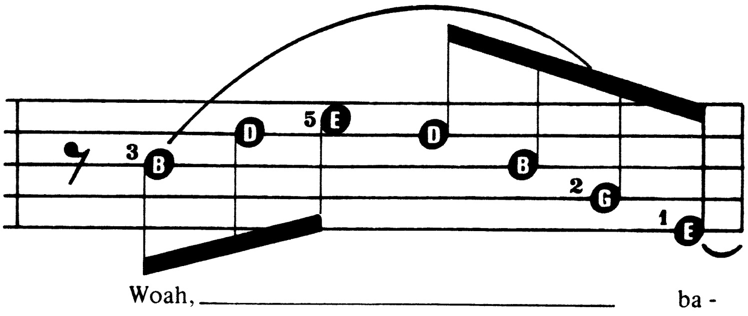

G
D.C. al Coda
Coda
G 7
Cm
Fm
Cm
G 7
Cm

A slur is a curved line which spans notes of differing pitch, indicating they are to be played in a smooth unbroken manner:

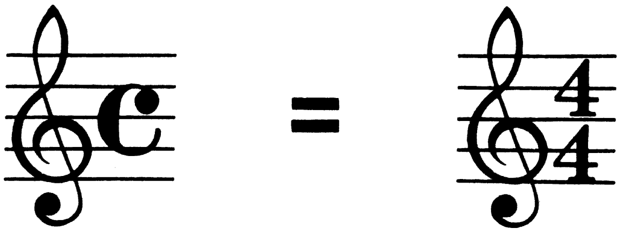


In songs, the lyrics often dictate where a slur is required. The word "More" is a blend of two notes, to be sung *and* played smoothly.

A slur will often cover a series of notes, forming a smooth phrase:



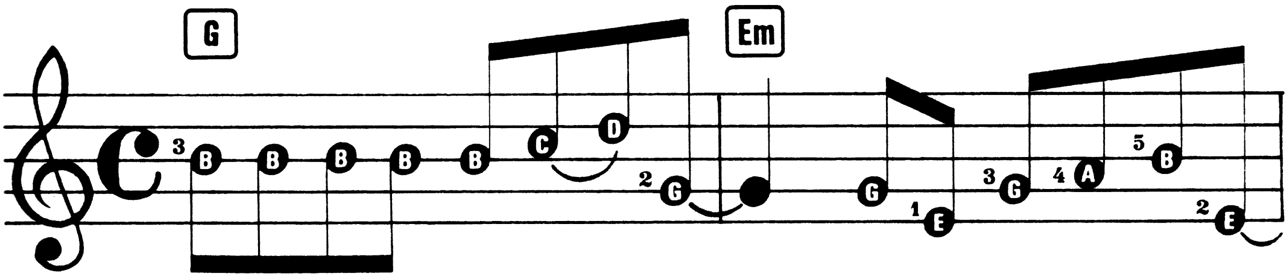
"Do That To Me One More Time" has **C** for the time signature. This denotes Common Time, and is simply another way of writing $\frac{4}{4}$ time.



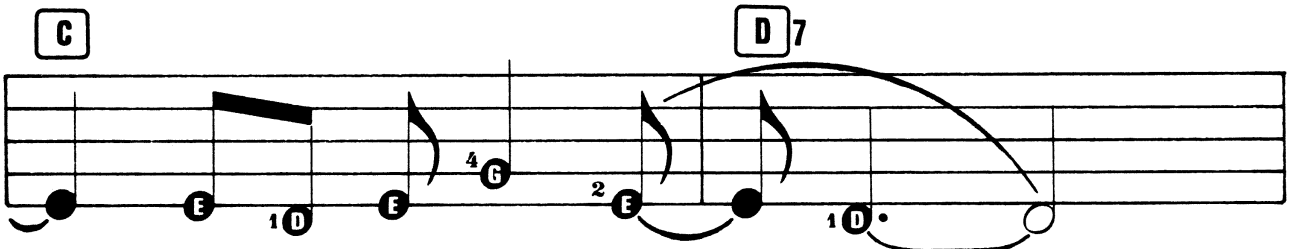
Do That To Me One More Time

Words & Music by
Toni Tennille

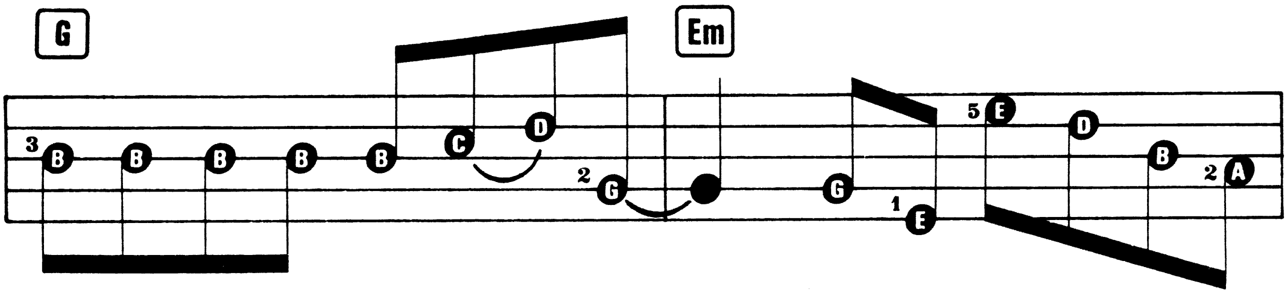
Suggested Registration:	Rhythm:	Tempo:
WAH-WAH or VIBRAPHONE	POP/ROCK or BOSSA NOVA	MEDIUM



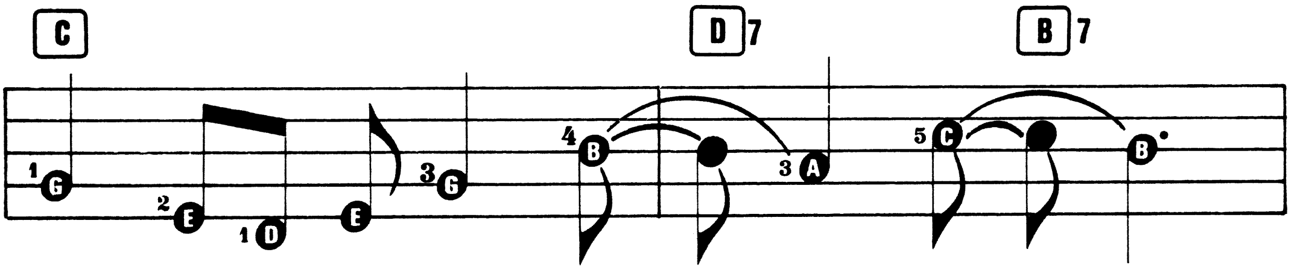
1. & 3. Do That To Me One More— Time,— Once is nev - er e - nough—
2. Pa - ci - fy me one more— time,— Once just is - n't e - nough—



— with a man like you.—
— for my heart to hear.—



Do That To Me One More— Time,— I can nev - er get e-
Tell it to me one more— time,— I can nev - er hear e-



nough of a man like you,— Oh,—
nough while I got you near,— Oh,—

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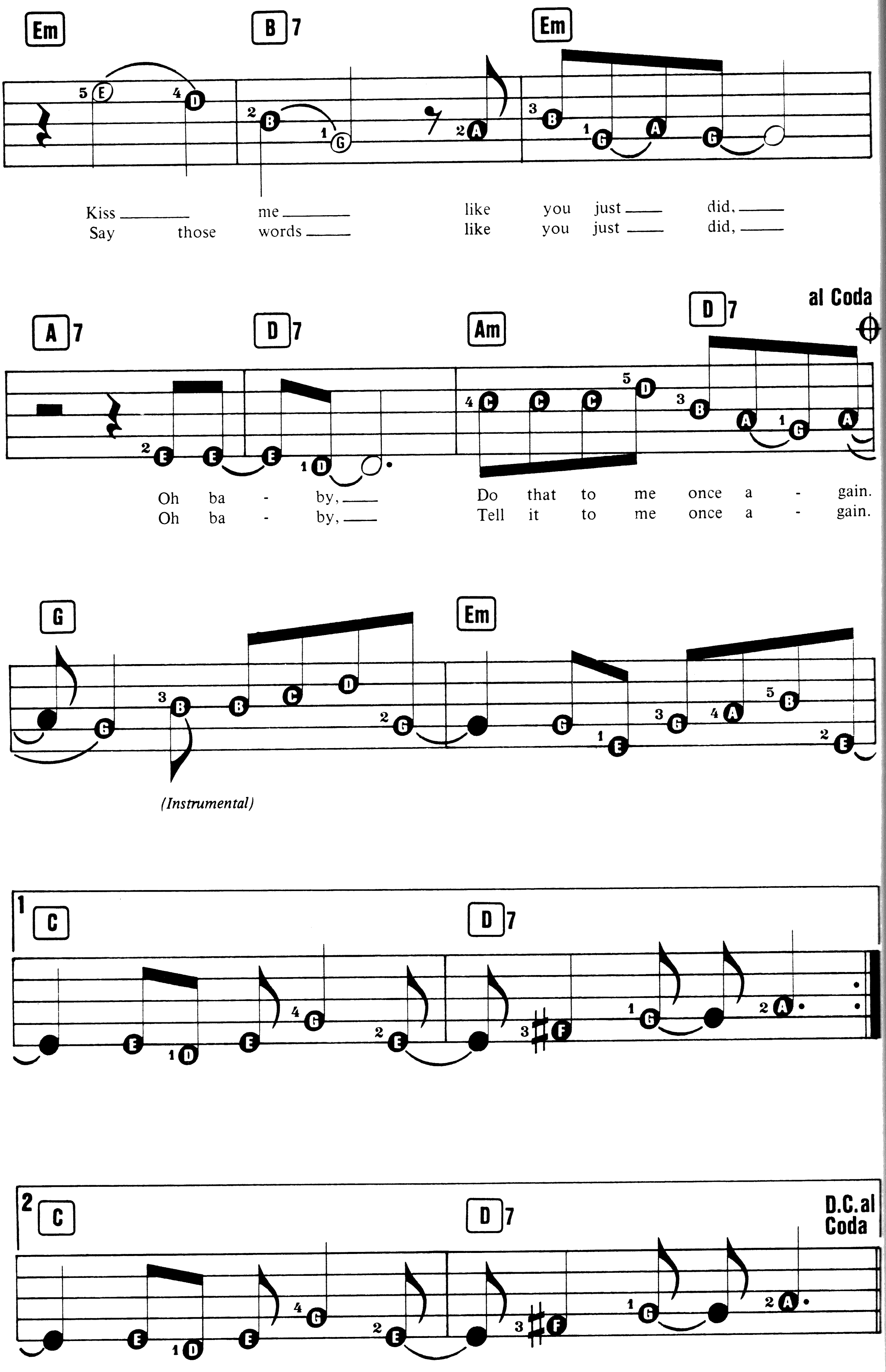
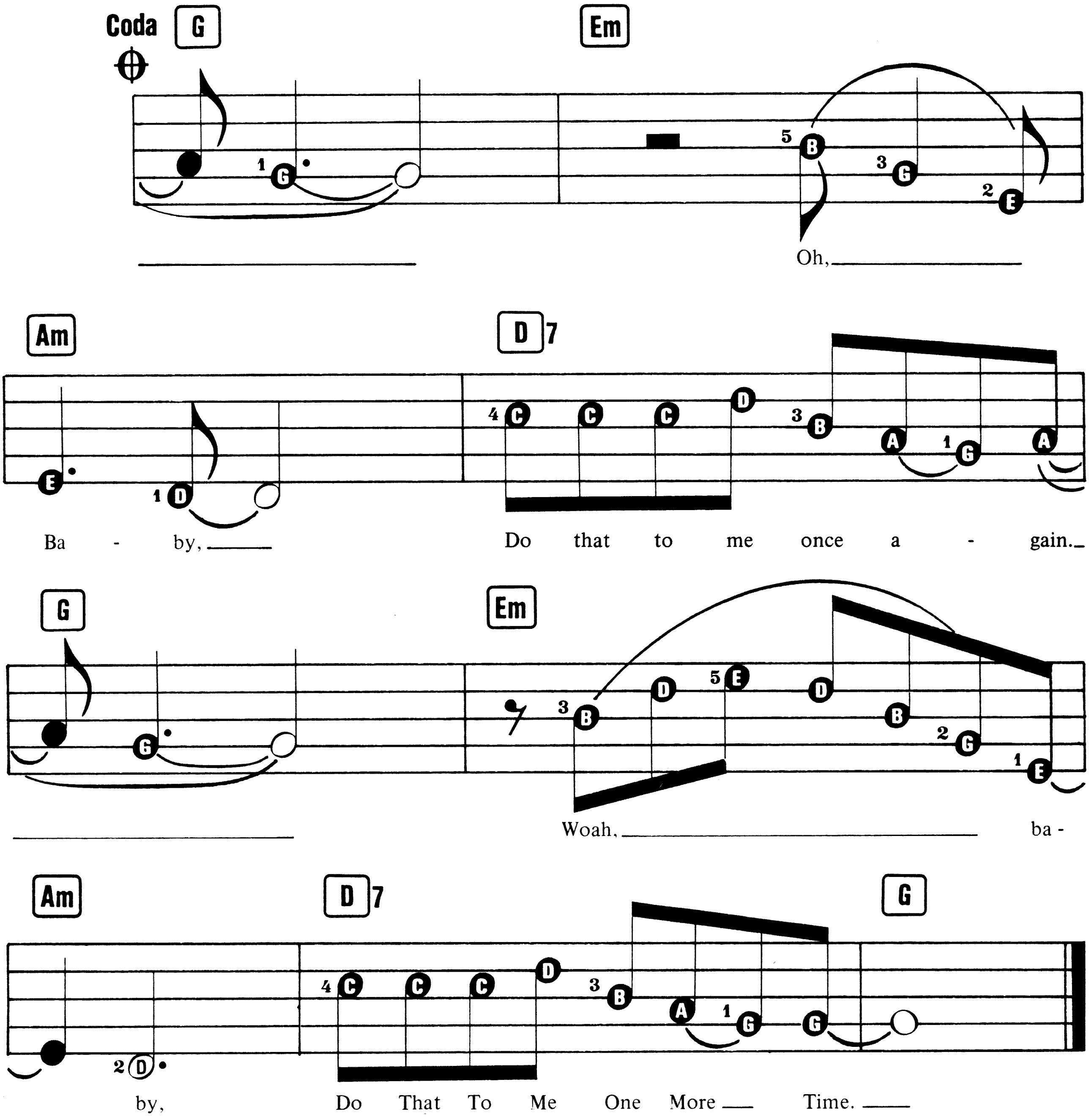

Em
B 7
Em
Kiss me like you just did,
Say those words like you just did,
A 7
D 7
Am
D 7
al Coda
Oh ba - by, Do that to me once a - gain.
Oh ba - by, Tell it to me once a - gain.
G
Em
(Instrumental)
1 C
D 7
2 C
D 7
D.C. al Coda



The automatic features of the modern keyboard can be used effectively at the beginning and during the performance of a song to add variety and character.

The introduction to "We've Only Just Begun" can be played melody only, with no rhythm or chord accompaniment. Rhythm, set at 'Medium Slow', is put on 'Key Start'. The first chord you play following the introduction will start the rhythm accompaniment.

The 'Select' button in the 'Tone Section' is a quick and easy way to change voice registration. The instrument sounds have been paired so that depressing the 'Select' button while playing gives a suitable voice contrast.

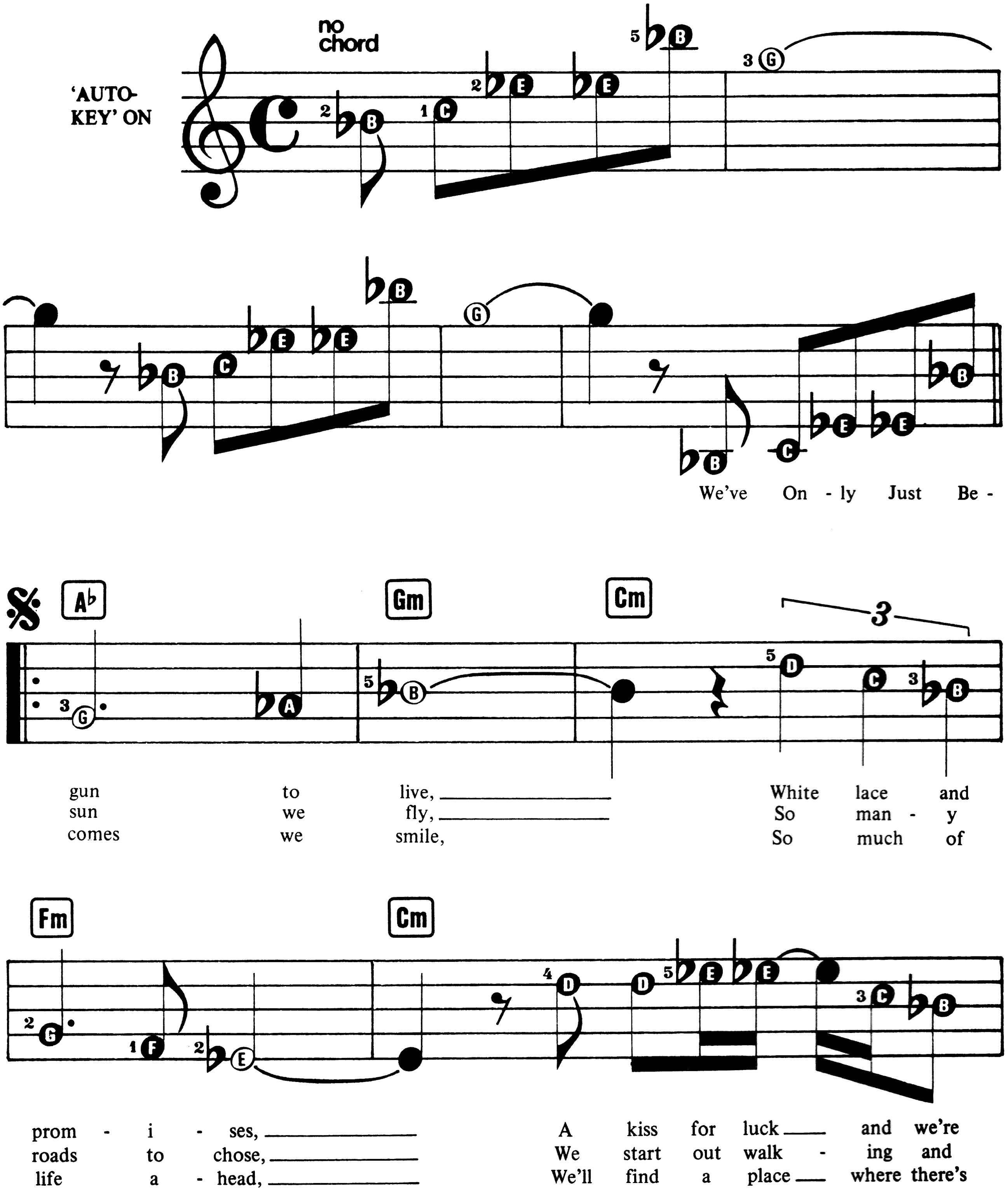
An effective ending can be made by turning the Rhythm off where indicated in the penultimate measure and playing the last phrase at a decreasing tempo.

The final measure has a Fermata 𝄐 indicating that the last note can be sustained at will.

We've Only Just Begun

Words by Paul Williams
Music by Roger Nichols

Suggested Registration: CLARINET or CELLO	Rhythm: POP/ROCK or LATIN	Tempo: MEDIUM



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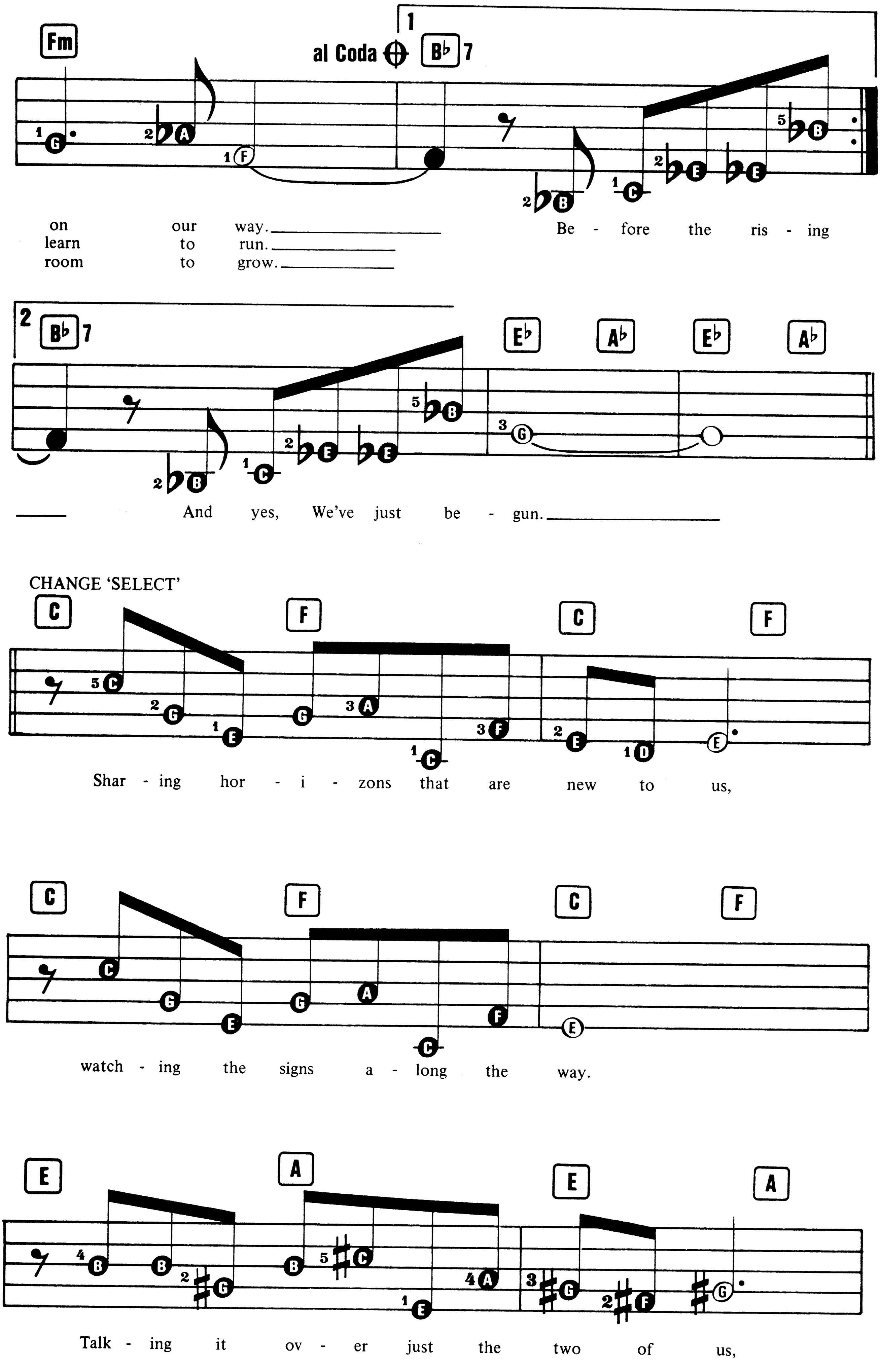
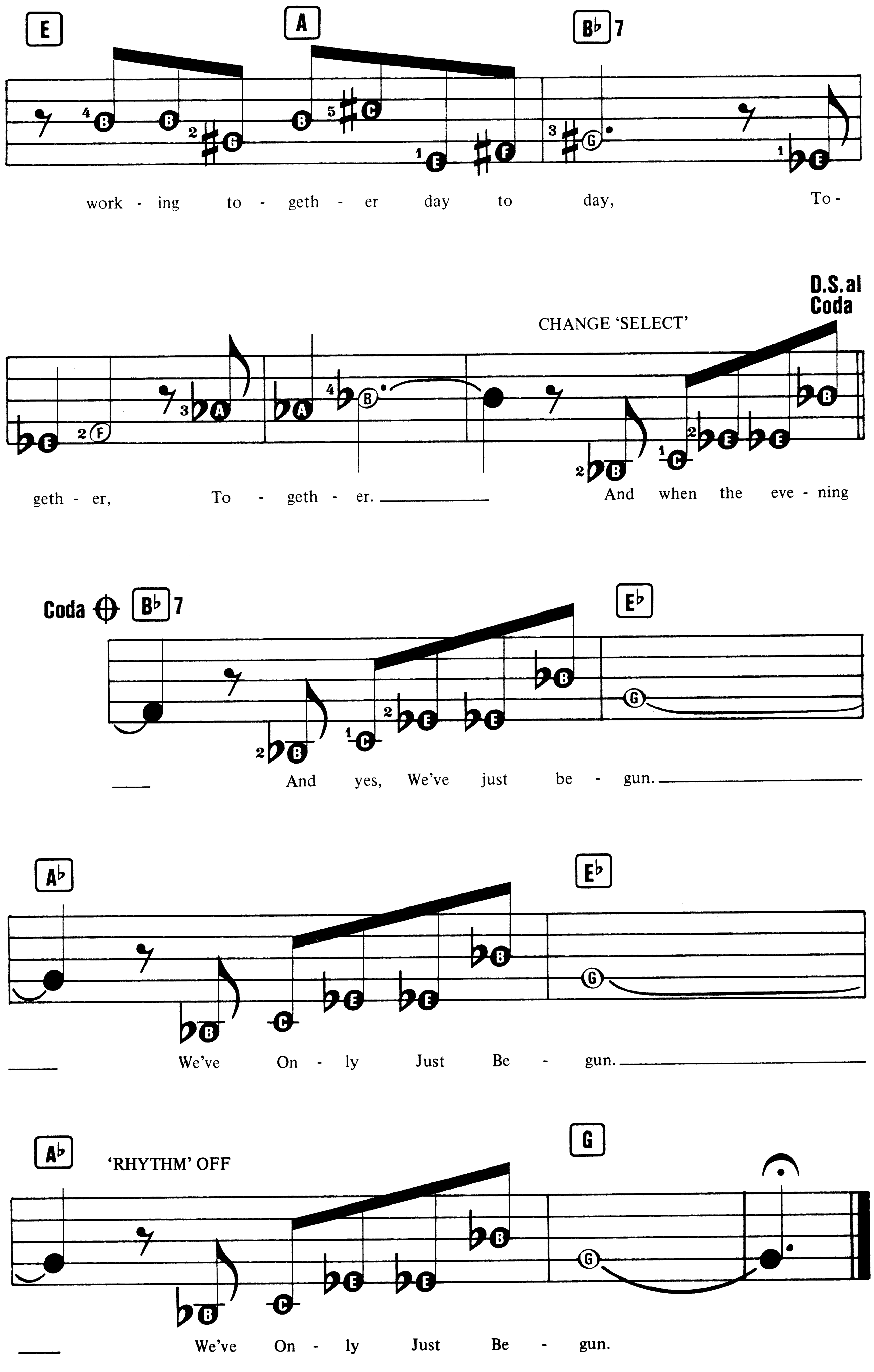
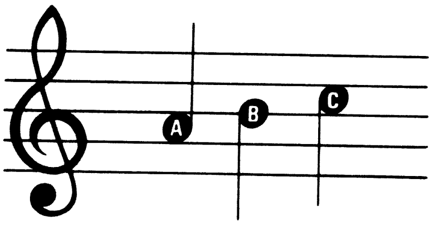
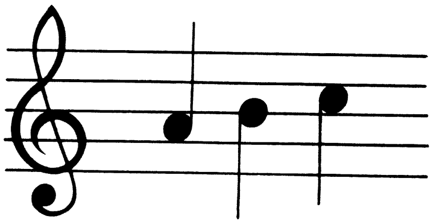

Fm
al Coda
B♭7
on our way.
learn to run.
room to grow.
Be - fore the ris - ing
B♭7
E♭ A♭ E♭ A♭
And yes, We've just be - gun.
CHANGE 'SELECT'
C F C F
Shar - ing hor - i - zons that are new to us,
C F C F
watch - ing the signs a - long the way.
E A E A
Talk - ing it ov - er just the two of us,


E
A
B♭7
work - ing to - geth - er day to day, To -
CHANGE 'SELECT'
D.S. al Coda
geth - er, To - geth - er. And when the eve - ning
Coda
B♭7
E♭
And yes, We've just be - gun.
A♭
E♭
We've On - ly Just Be - gun.
A♭
'RHYTHM' OFF
G
We've On - ly Just Be - gun.





So far your keyboard playing has made good progress using SFX music with its letter-note identification.

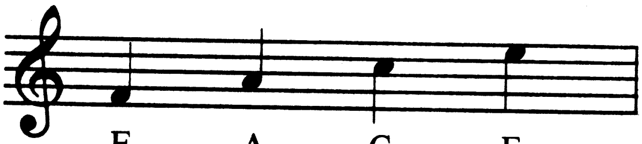
'Fingered' chords have extended your playing expertise together with a working knowledge of basic harmony in left hand chord structuring.

You are now ready to play from standard music notation!

This is another major step forward that will provide new creative dimensions to keyboard playing.

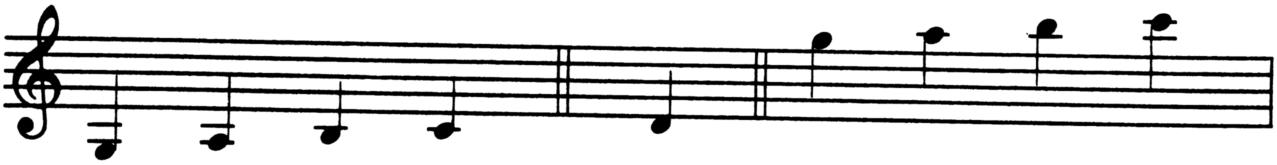
Note names for the five lines and four spaces of the staff can be easily remembered by mnemonics:

Every Good Boy Deserves Favours



F A C E

Notes below and above the staff have the same mnemonic:



Go Away Big Cat Duck (below the line!) Go Away Big Cat

The waltz "Kiss Me Again" by Victor Herbert introduces standard music notation at the 16th measure.

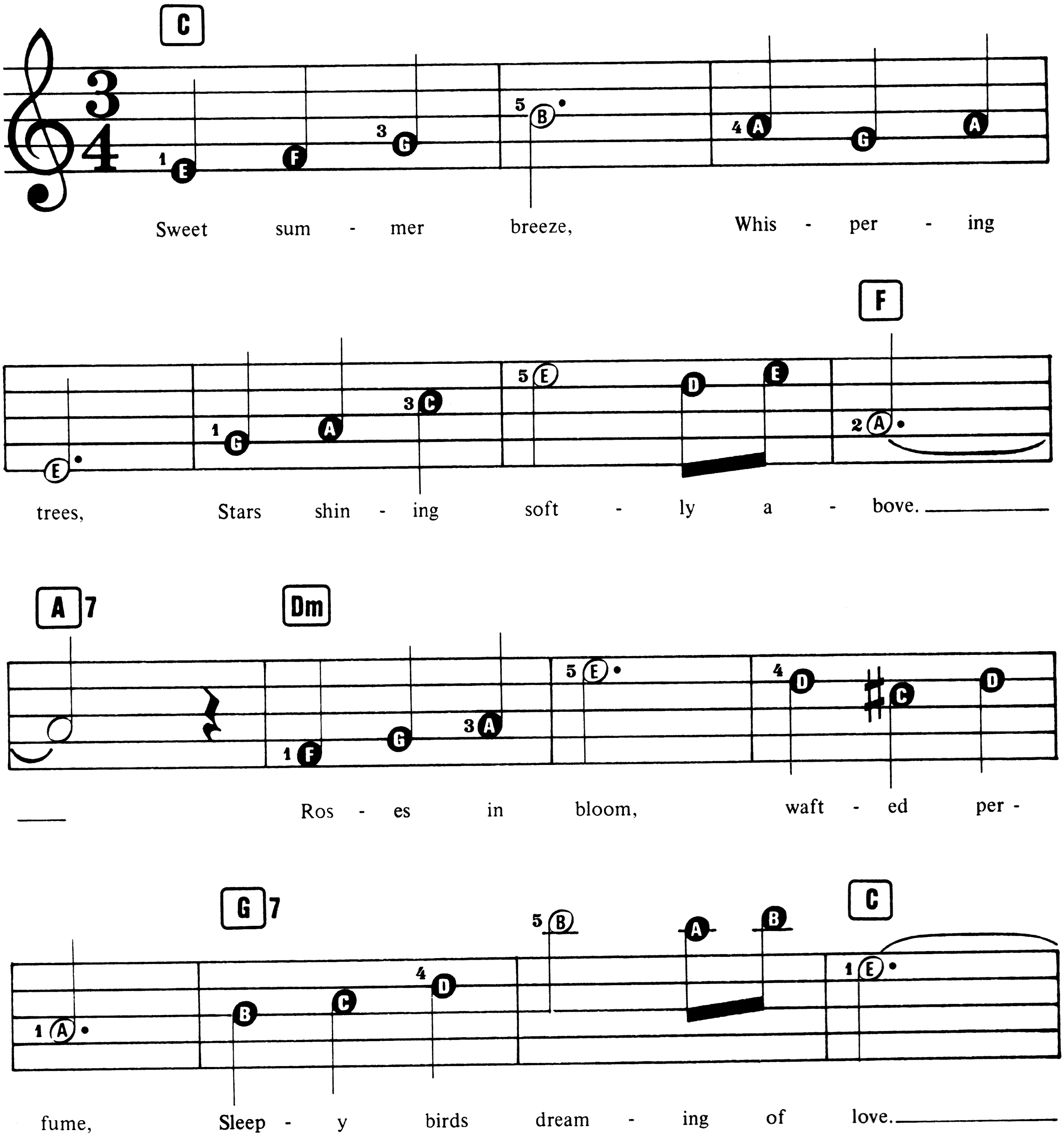
Kiss Me Again

By Victor Herbert

Suggested Registration: MANDOLIN or ACCORDION

Rhythm: WALTZ

Tempo: MEDIUM



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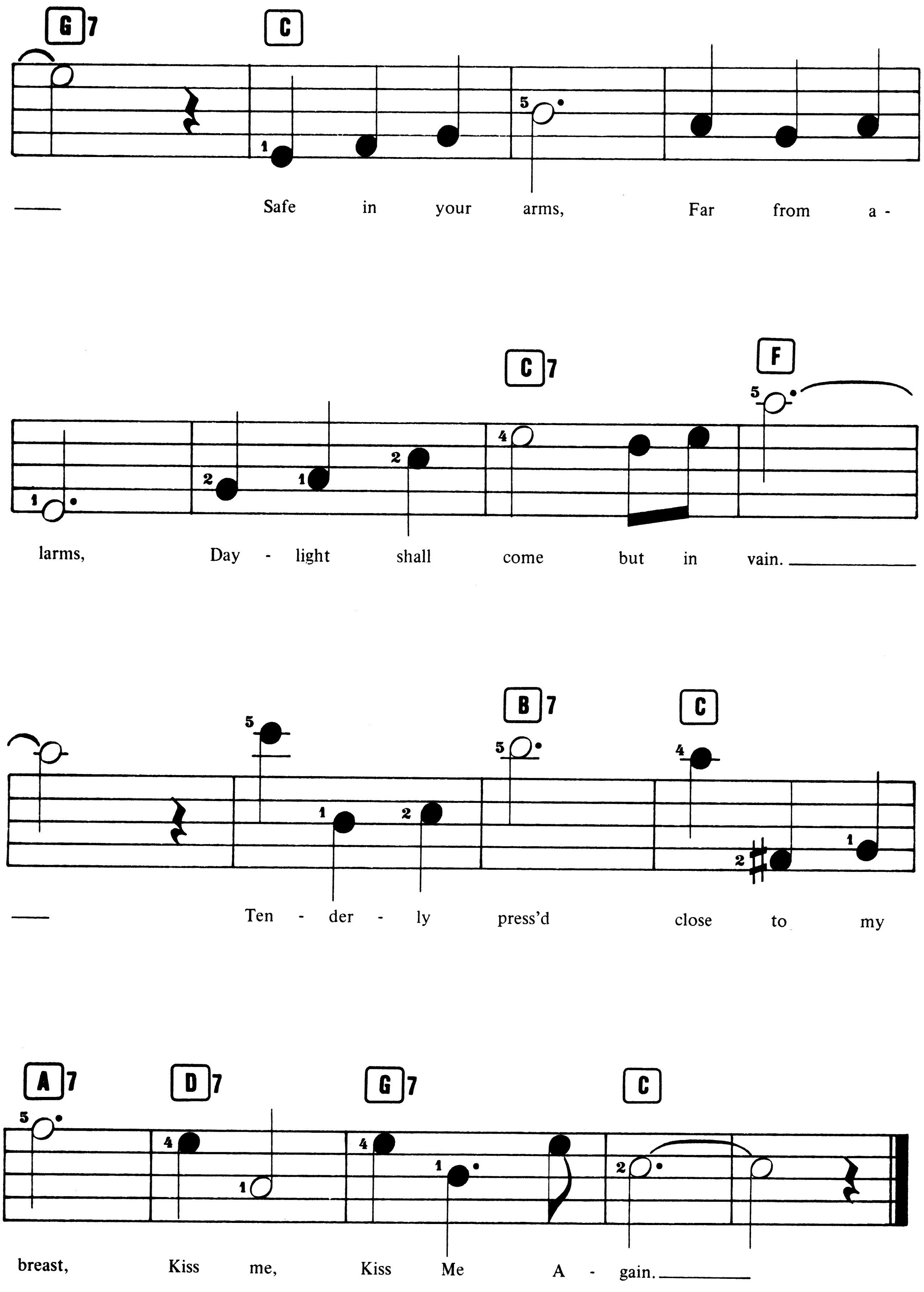

G7
C
Safe in your arms, Far from a -
larms, Day - light shall come but in vain.
C7
F
Ten - der - ly press'd close to my
B7
C
breast, Kiss me, Kiss Me A - gain.
A7
D7
G7
C

“Adios Muchachos” is the ideal tune to play in Tango rhythm.

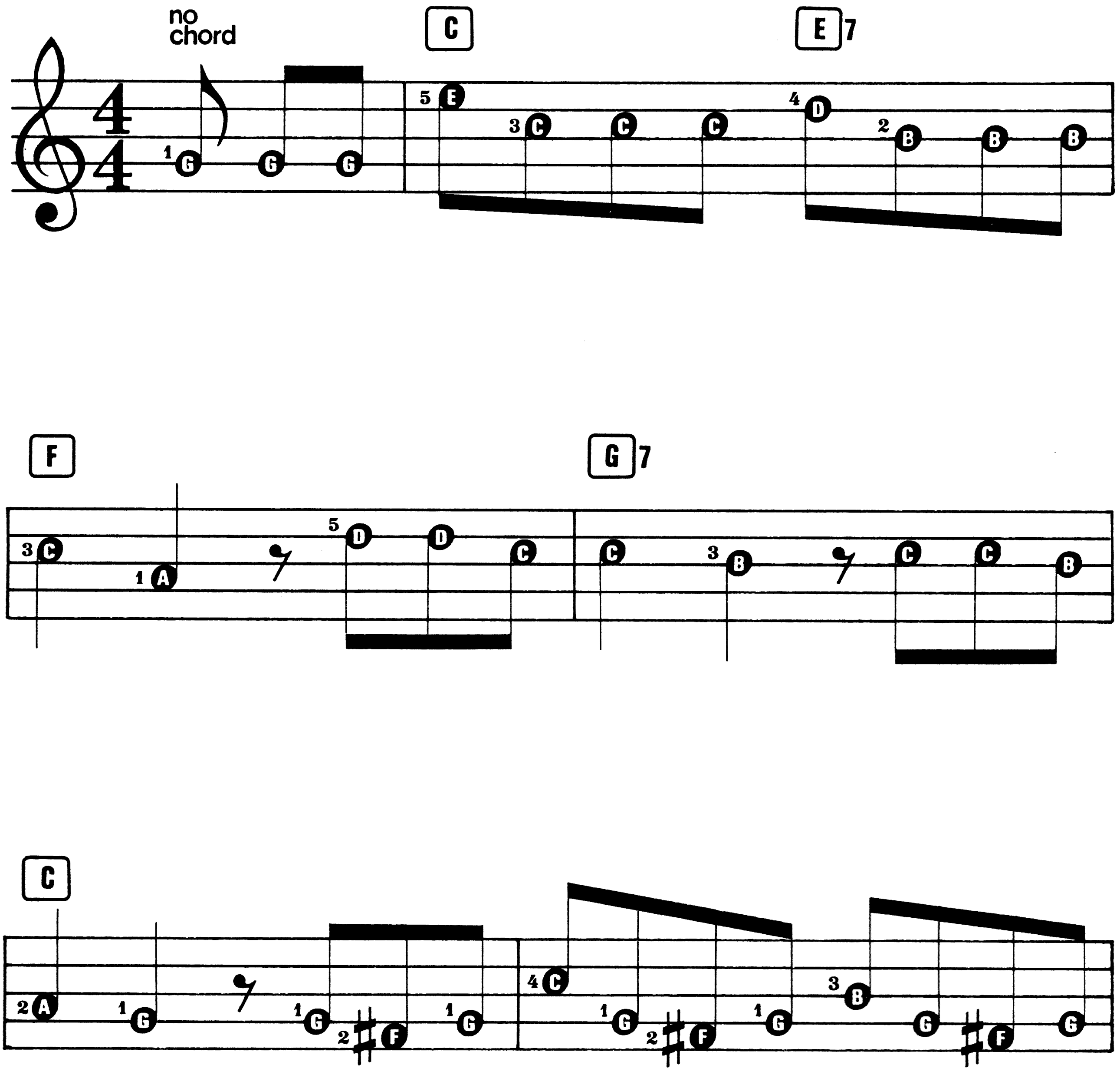
SFX letter-notes are written for the first eight measures, followed by standard music notation for the melodic repeat and finale.

Keep the tempo moderately slow to begin with, and practise up to a lively tango pace.

Adios Muchachos

Traditional

Suggested Registration: TRUMPET or ACCORDION	Rhythm: TANGO	Tempo: MEDIUM



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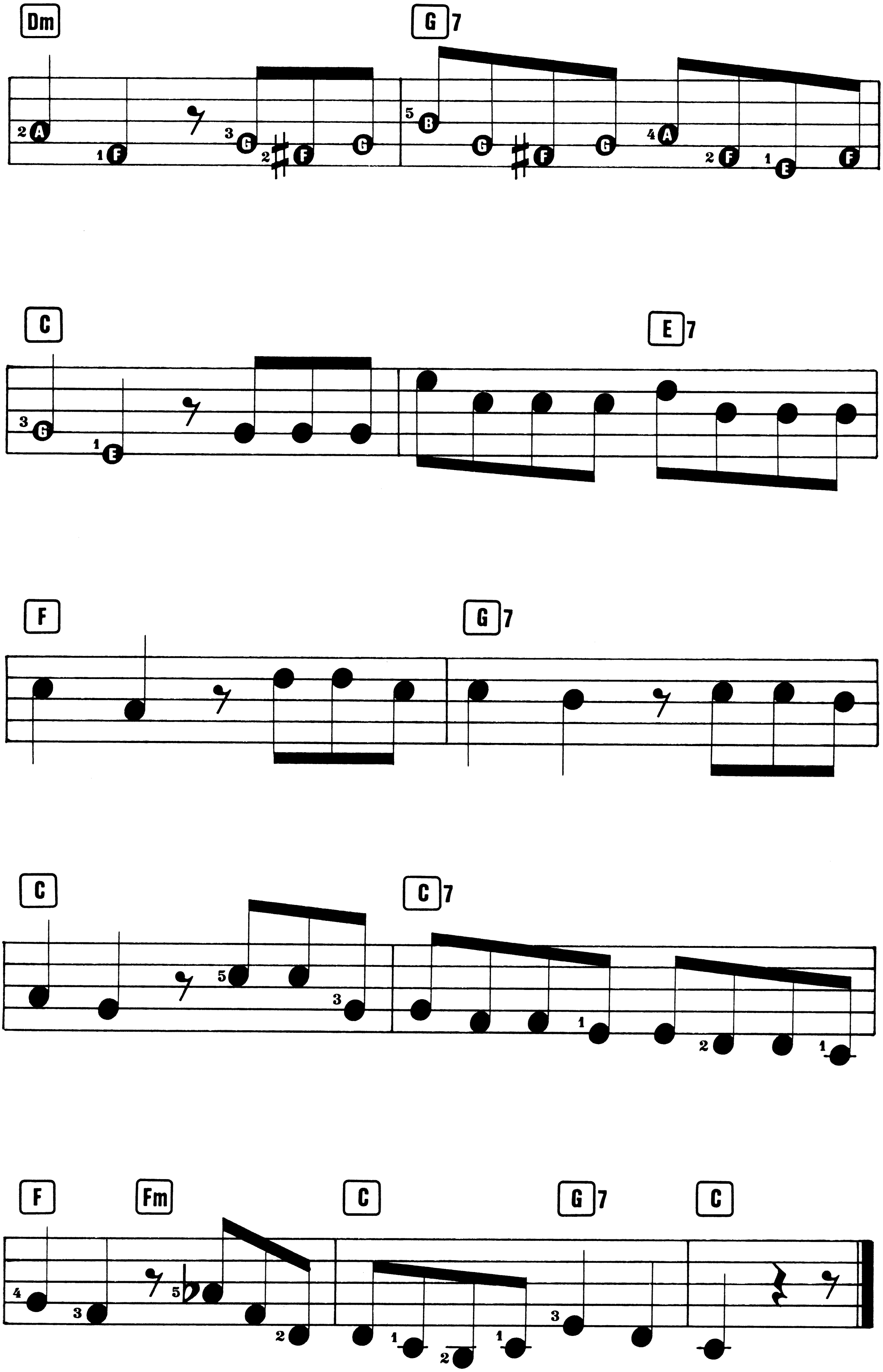
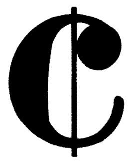
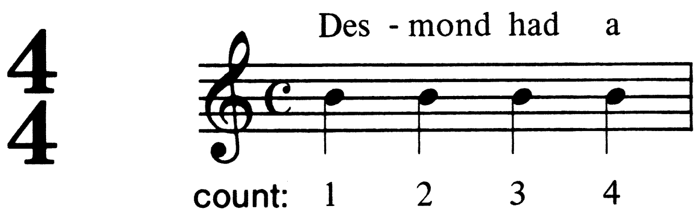

Dm
A F G F G
G7
B G F G A F E F
C
G E
E7
F
G7
C
C7
F
Fm
C
G7
C

Music is often written in Cut Common Time, with the time signature:

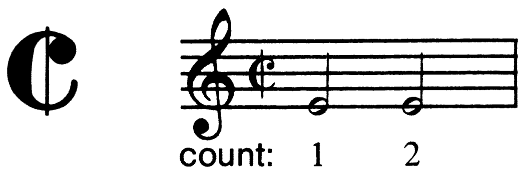


This is $\frac{2}{2}$ time, giving a two-to-the-measure feel in the music. Instead of the quarter note representing one beat (as in Common Time, $\frac{4}{4}$), in Cut Common Time the beat becomes a half note. As a result, the music sounds twice as fast as it appears. This is simply illustrated using the lyrics and music of "Ob-La-Di, Ob-La-Da".

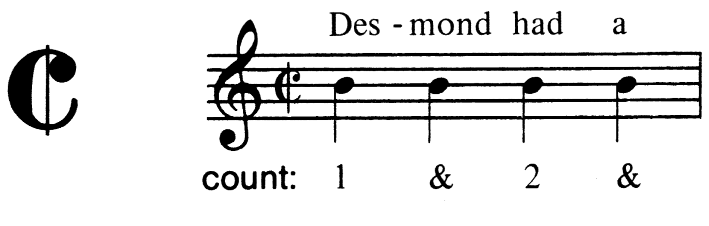
In Common Time, with four steady beats to the measure, the song is far too slow:



In Cut Common Time however, with two half notes to the measure and each half note having one beat



the song will flow at a much more lively pace, and the rhythm will feel right:



When playing in Cut Common Time it is best to avoid complex Rhythm and Bass accompaniments in songs with frequent chord changes.

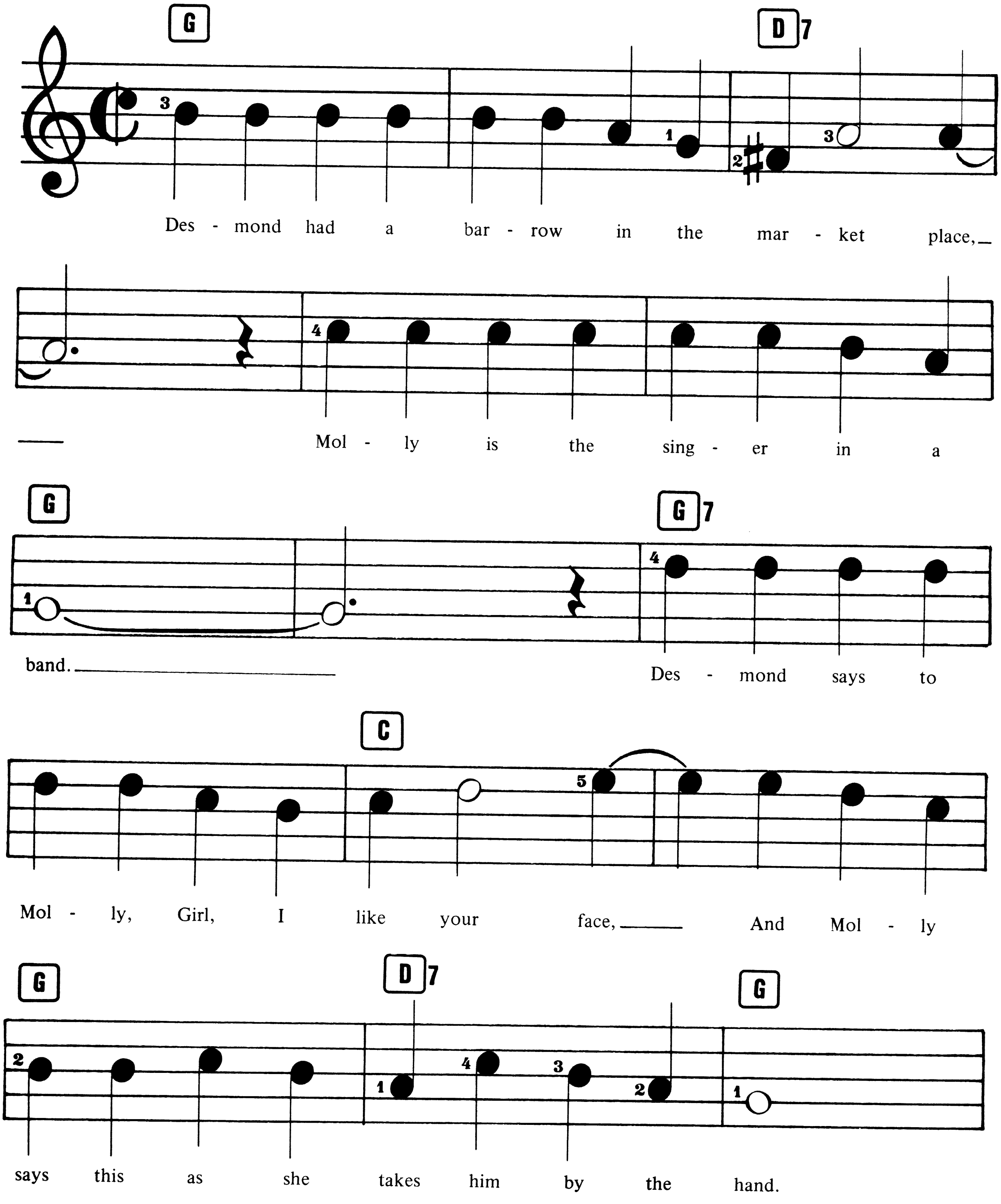
Ob-La-Di, Ob-La-Da

Words & Music by
John Lennon & Paul McCartney

Suggested Registration: WAH-WAH or ELEC. GUITAR

Rhythm: POP/ROCK or DISCO

Tempo: MEDIUM FAST



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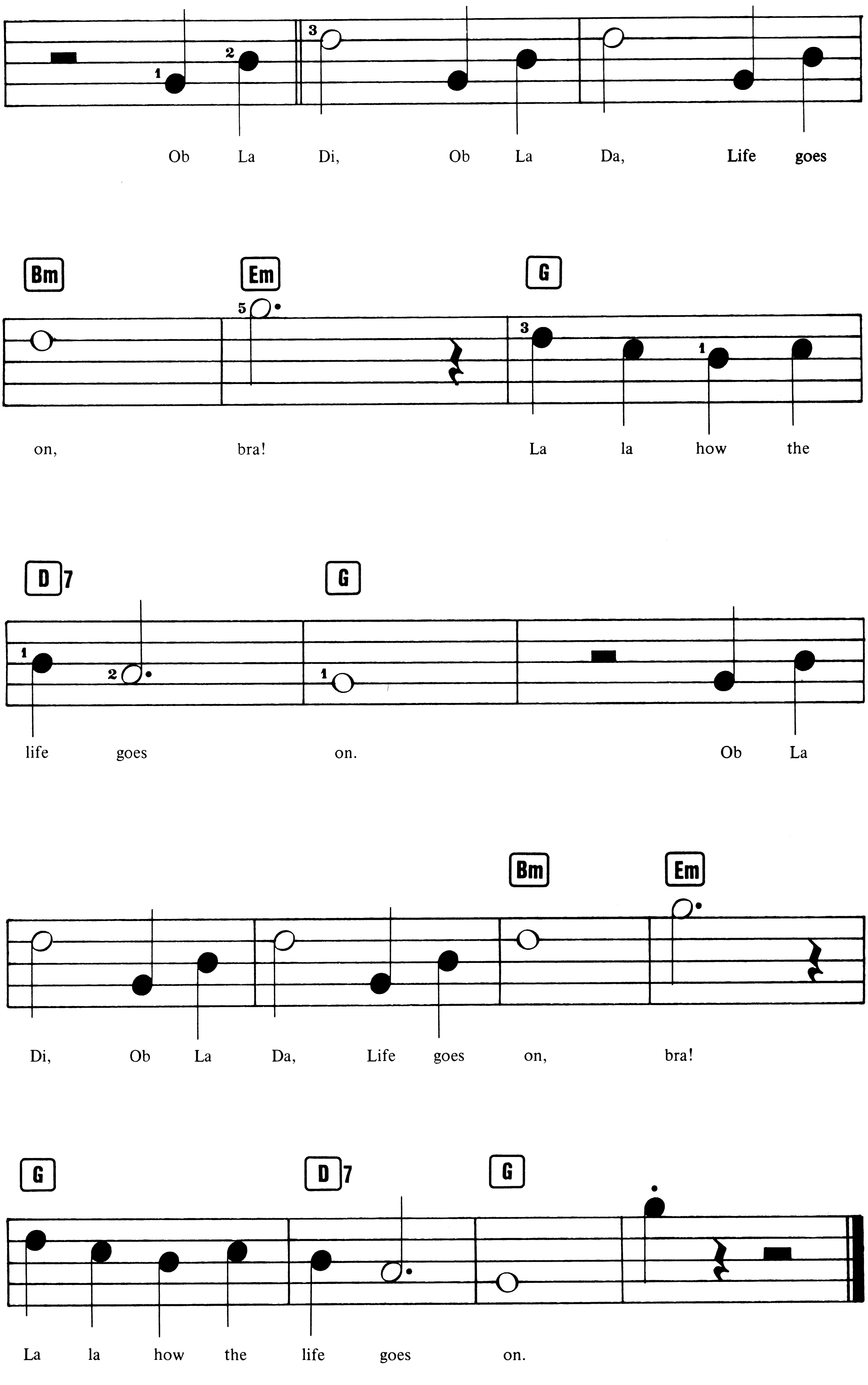
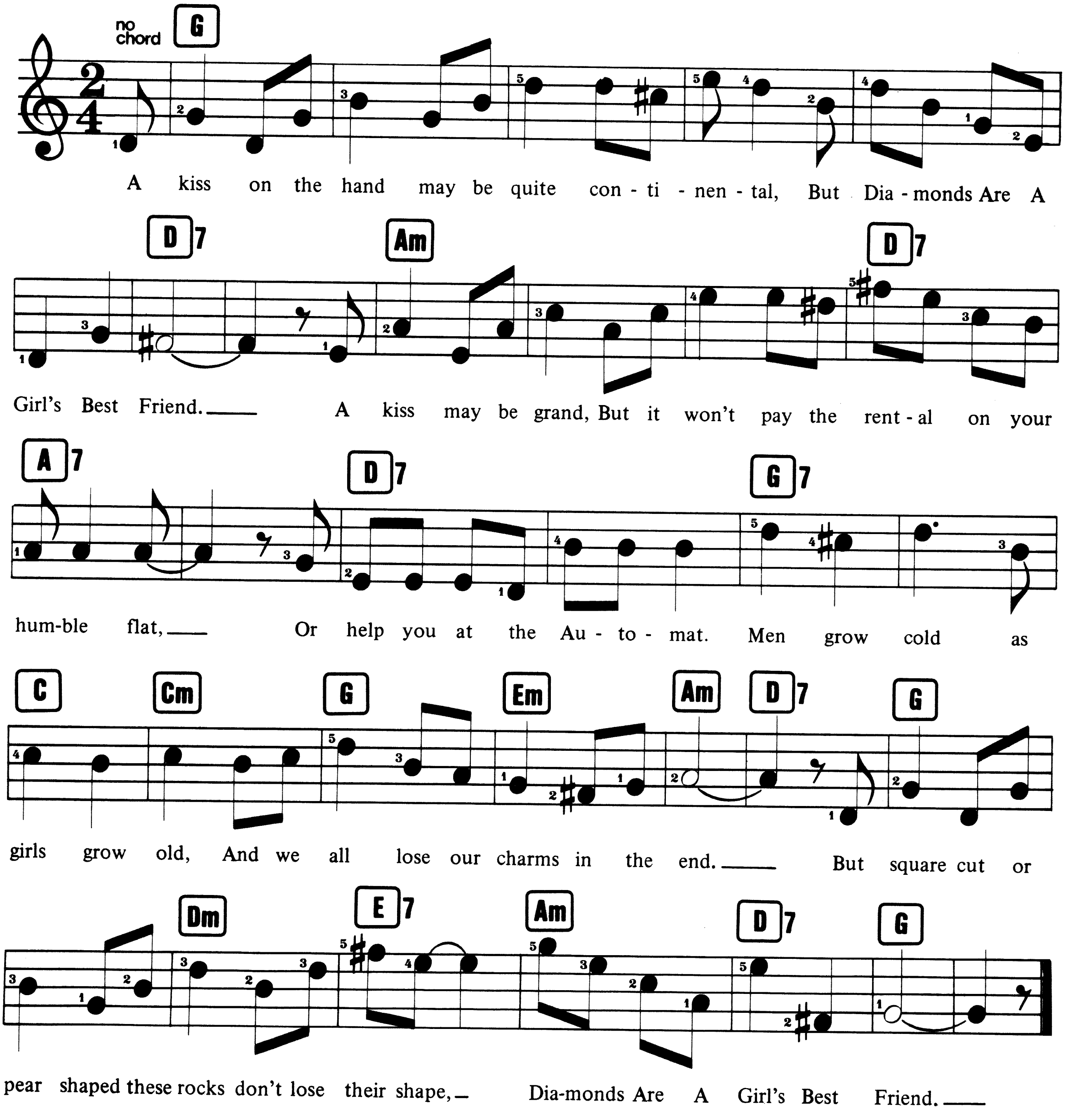

Ob La Di, Ob La Da, Life goes
Bm
Em
G
on, bra! La la how the
D7
G
life goes on. Ob La
Bm
Em
Di, Ob La Da, Life goes on, bra!
G
D7
G
La la how the life goes on.

Sometimes a song will have a $\frac{2}{4}$ time signature, being two quarter notes to the measure. It is a popular time signature for marches, and lively show tunes like "Diamonds Are A Girl's Best Friend".

Diamonds Are A Girl's Best Friend

Words by Leo Robin
Music by Jule Styne

Suggested Registration:	Rhythm:	Tempo:
BRASS or WAH-WAH	MARCH or POP	MEDIUM



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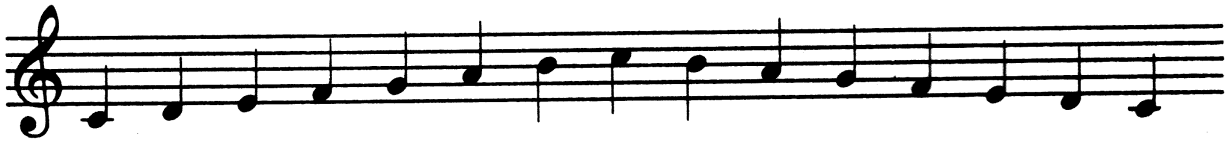
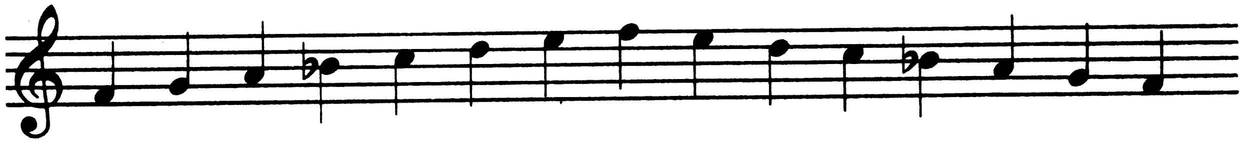
Key Signatures and Accidentals. A scale is a series of adjacent notes. This is the scale of C:

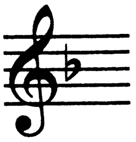


Only the white notes on your keyboard are used to play the scale of C.

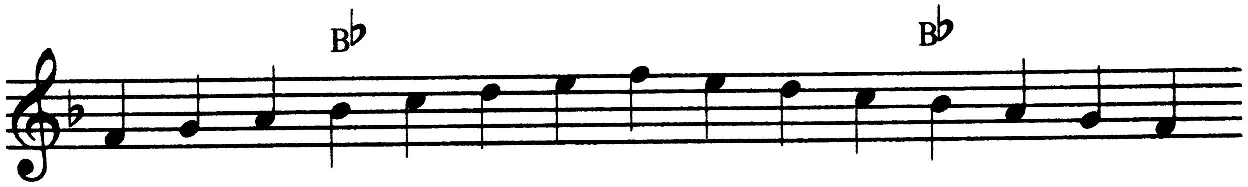
If a scale starts on the note of F, it is necessary to play a B♭ in that scale:



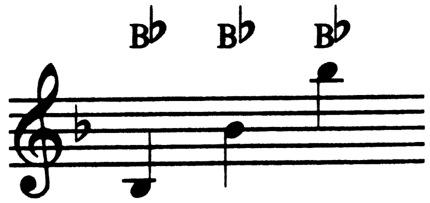
As the note B♭ features throughout the scale of F, a **key signature** can be written at the beginning of the staff:



This is called the key signature of F, and it is then no longer necessary to place a flat sign before the note B in the scale:

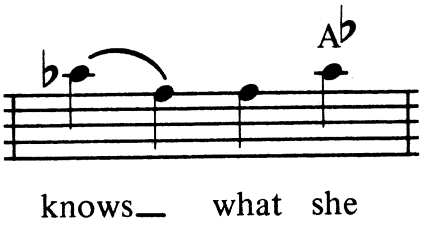


The key signature of F indicates that every note B is flattened, irrespective of its position in or around the staff:

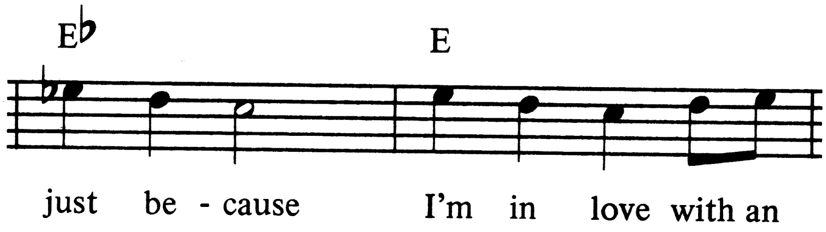


The song "Uptown Girl" is in the key of F. A number of notes in the middle section have flats written before them. These are called **accidentals**.

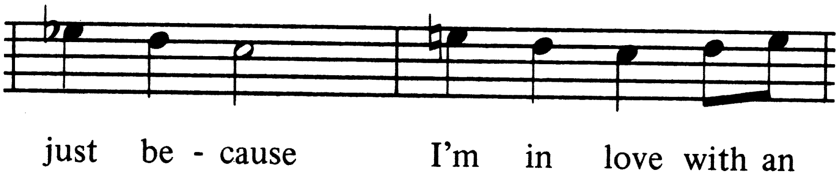
An accidental in a measure will apply to that particular note for the remainder of the measure:



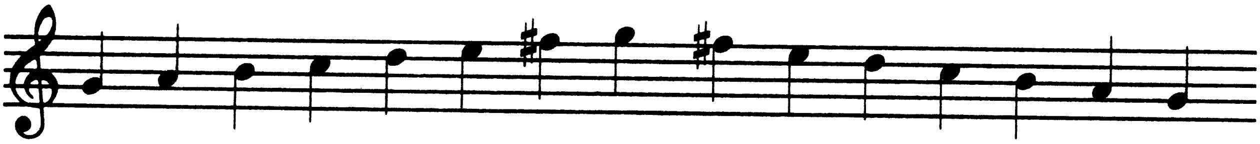
Subsequent measures are not affected by an accidental; the notes revert back to their basic form:



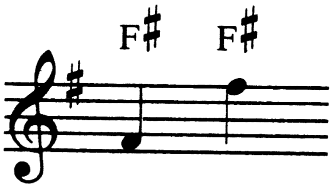
Sometimes a natural sign ♮ may be used as a reminder:



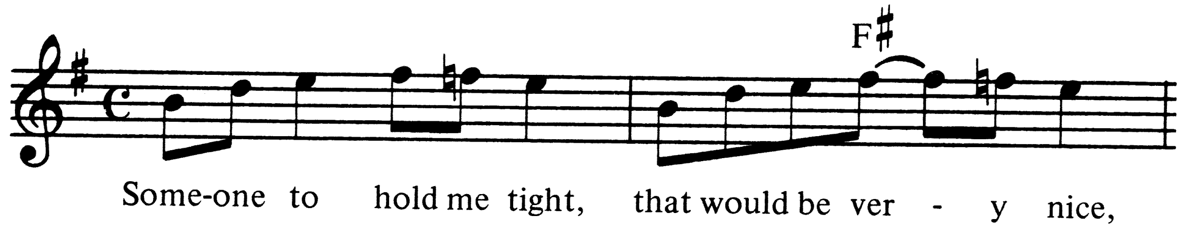
A scale starting on the note G requires an F♯:



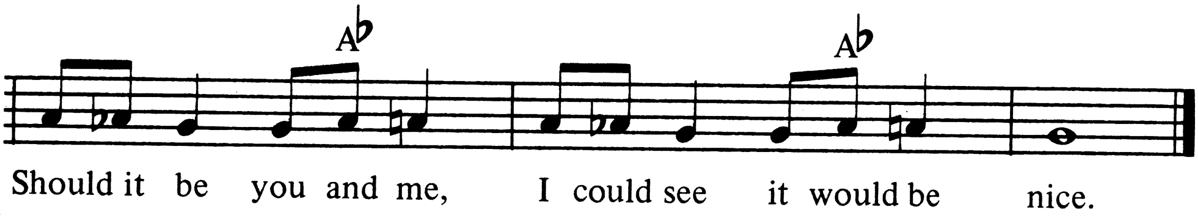
A key signature of G, with the F♯ as illustrated below, will govern that note throughout the music:



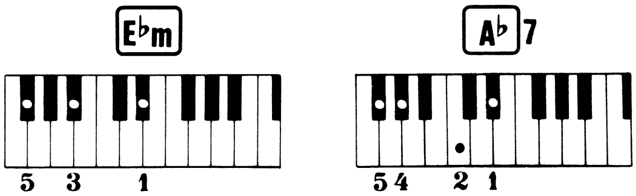
The second song "So Nice", is in the key of G. In the first measure, a natural is used to cancel the F♯. This natural is an accidental, and the key signature's F♯ again takes effect in the subsequent measure:



Remember: accidentals, whether sharps, flats, or naturals, alter the adjacent note and its recurrence within the measure only:



New chords:



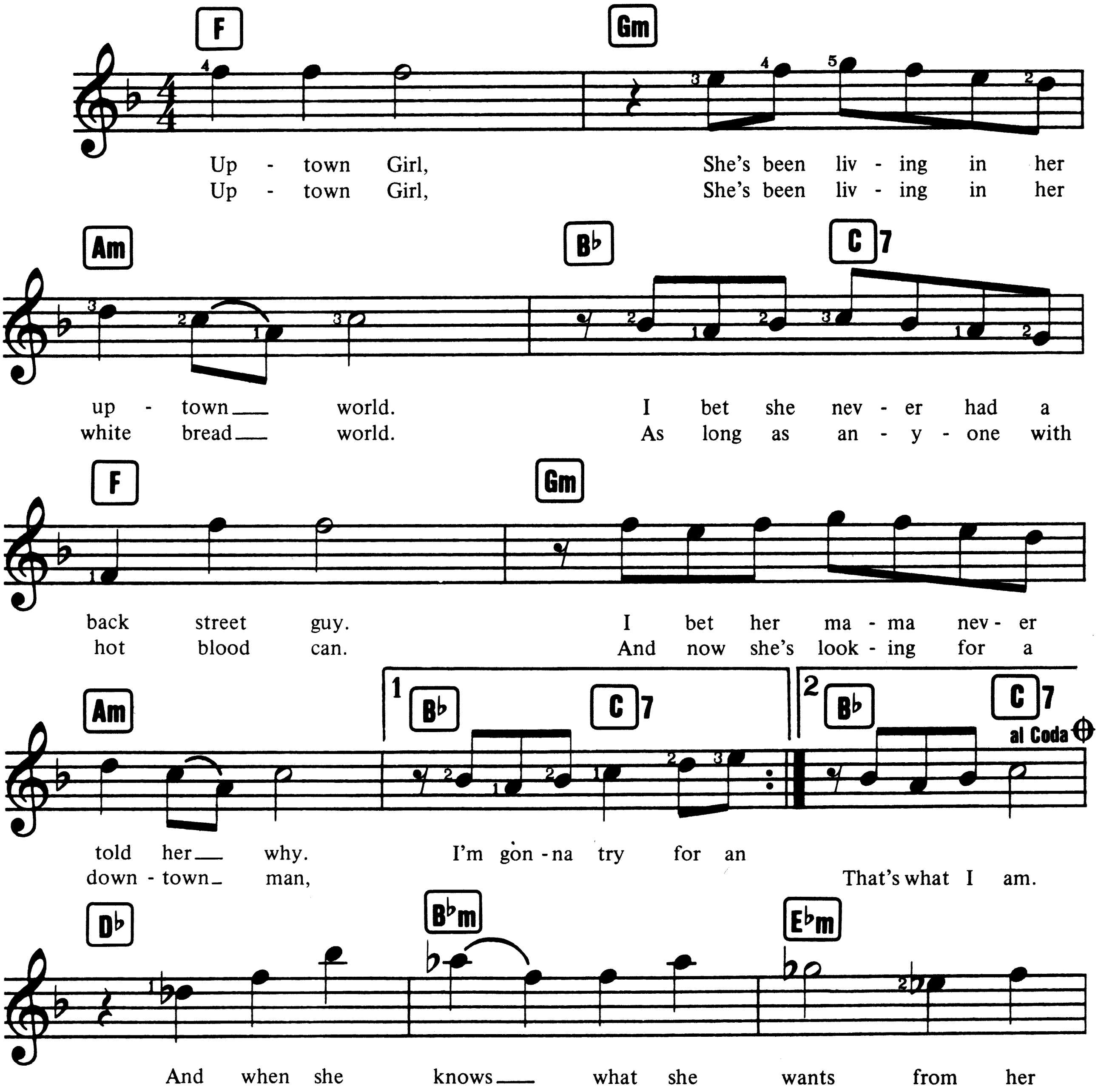
Uptown Girl

Words & Music by
Billy Joel

Suggested Registration: JAZZ ORGAN or GUITAR

Rhythm: ROCK

Tempo: MEDIUM SLOW



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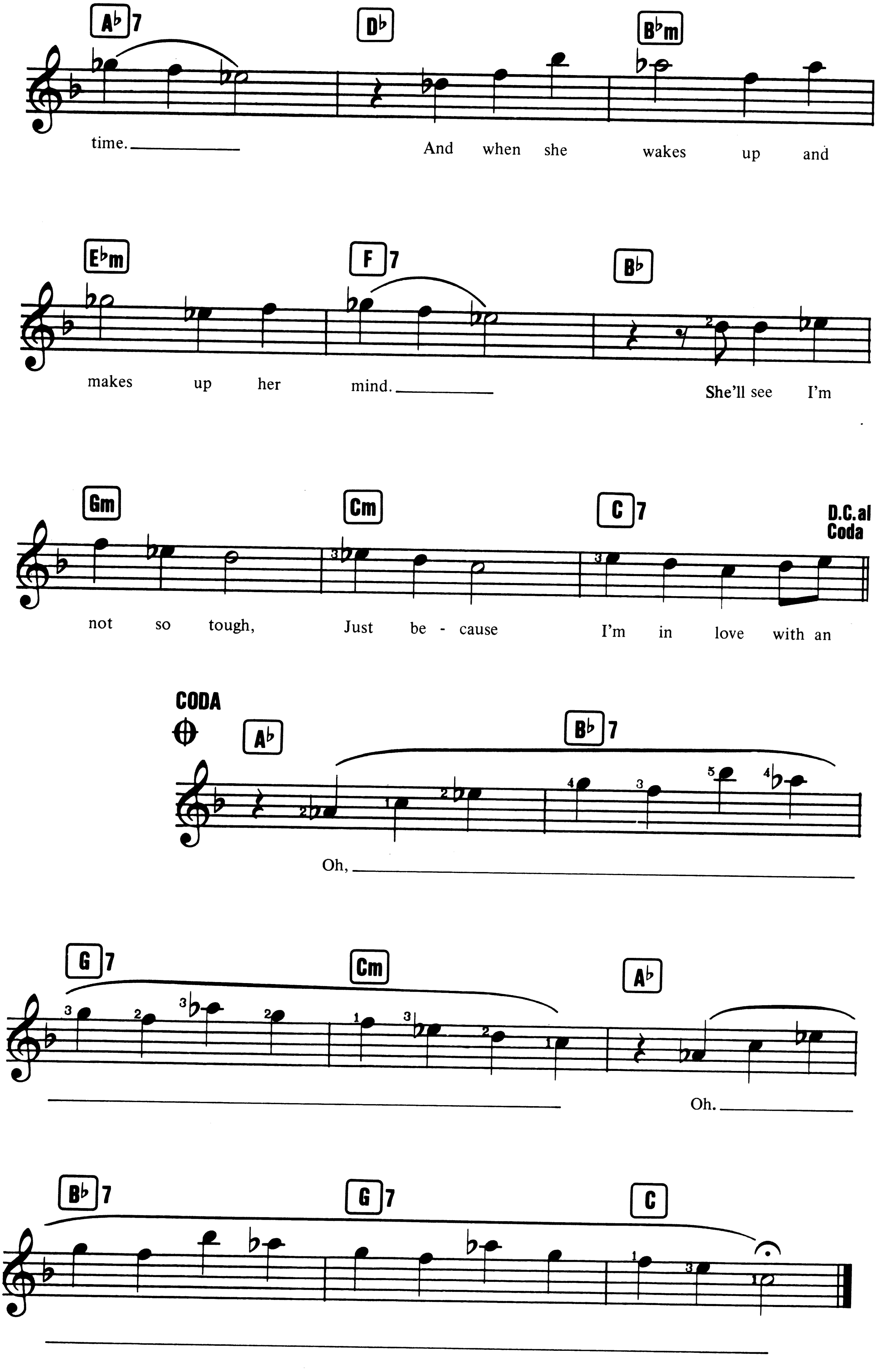

A♭7
D♭
B♭m
time.
And when she wakes up and
E♭m
F7
B♭
makes up her mind.
She'll see I'm
Gm
Cm
C7
D.C. al Coda
not so tough, Just be - cause I'm in love with an
CODA
A♭
B♭7
Oh,
G7
Cm
A♭
Oh.
B♭7
G7
C

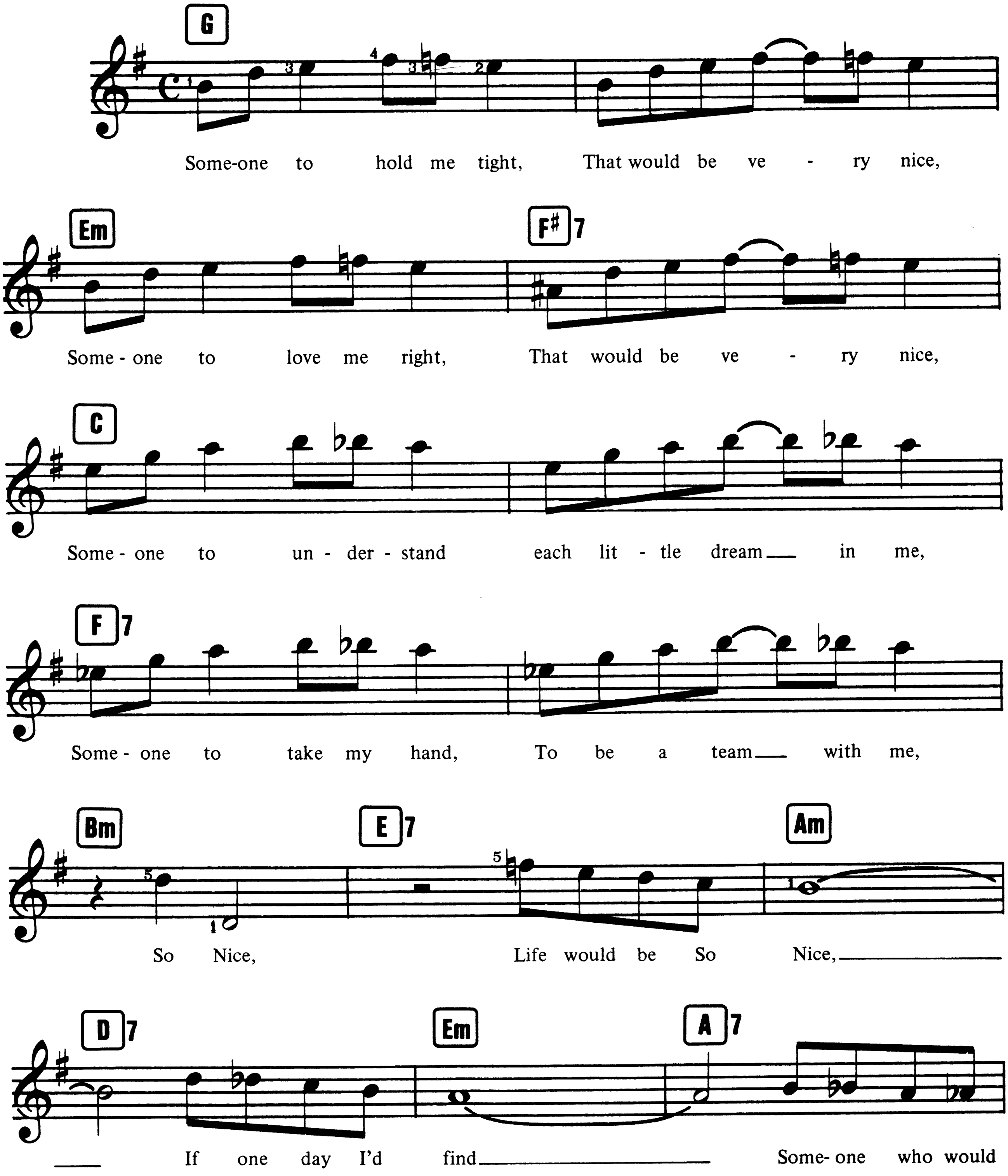
So Nice

Music & original lyrics by
Marcos Valle & Paulo Sergio Valle
English Lyrics by Norman Gimbel

Suggested Registration: ELEC. PIANO or VIBRAPHONE

Rhythm: BEGUINE / RHUMBA or BOSSA NOVA

Tempo: MEDIUM



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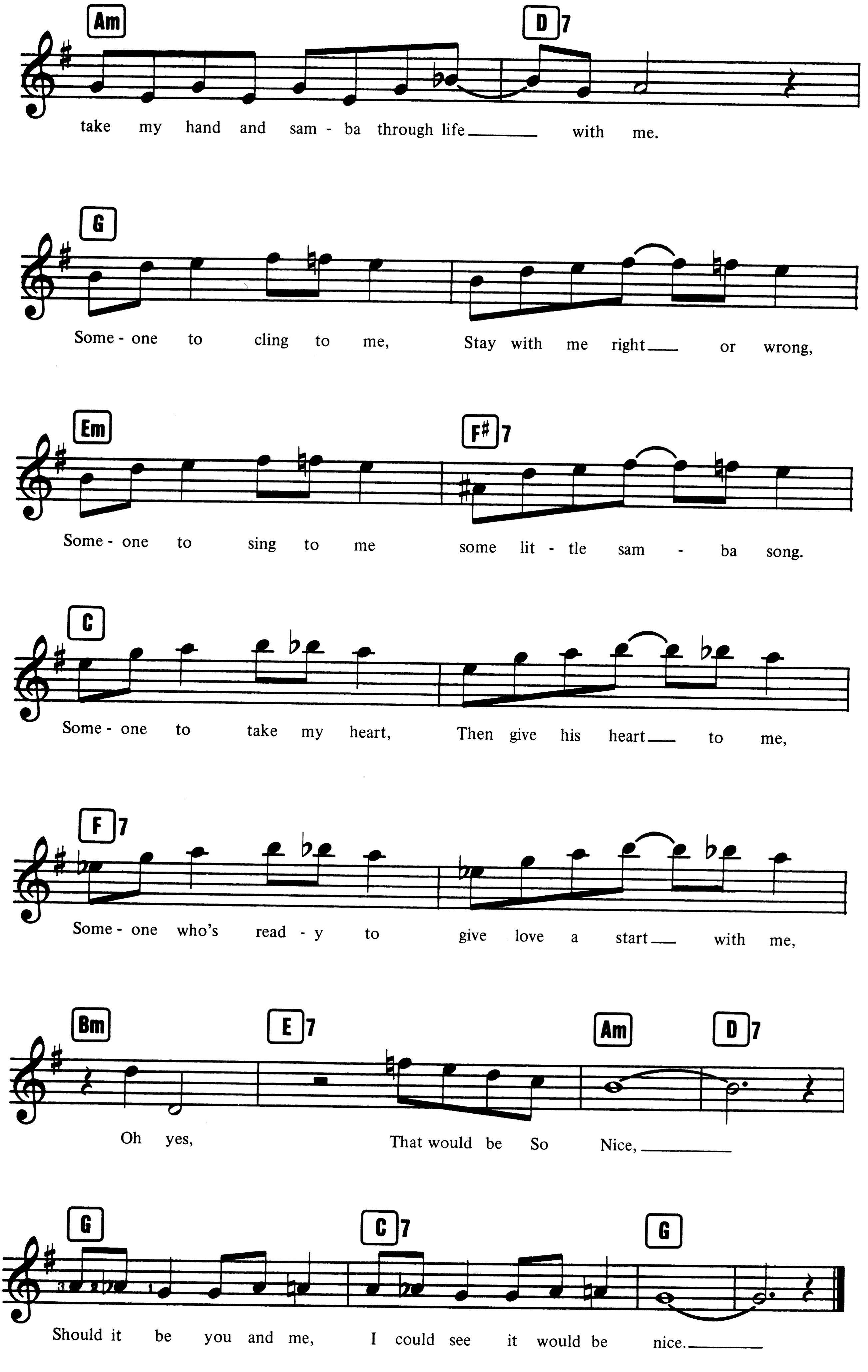

Am
D7
take my hand and sam - ba through life with me.
G
Some - one to cling to me, Stay with me right or wrong,
Em
F♯7
Some - one to sing to me some lit - tle sam - ba song.
C
Some - one to take my heart, Then give his heart to me,
F7
Some - one who's read - y to give love a start with me,
Bm
E7
Am
D7
Oh yes, That would be So Nice,
G
C7
G
Should it be you and me, I could see it would be nice.

It is often possible, and very effective, to play two or even three notes together in the right hand to enhance the melody of a song. Such supporting notes to the melody note must be carefully chosen, as they need to relate to the chord being played in your left hand.

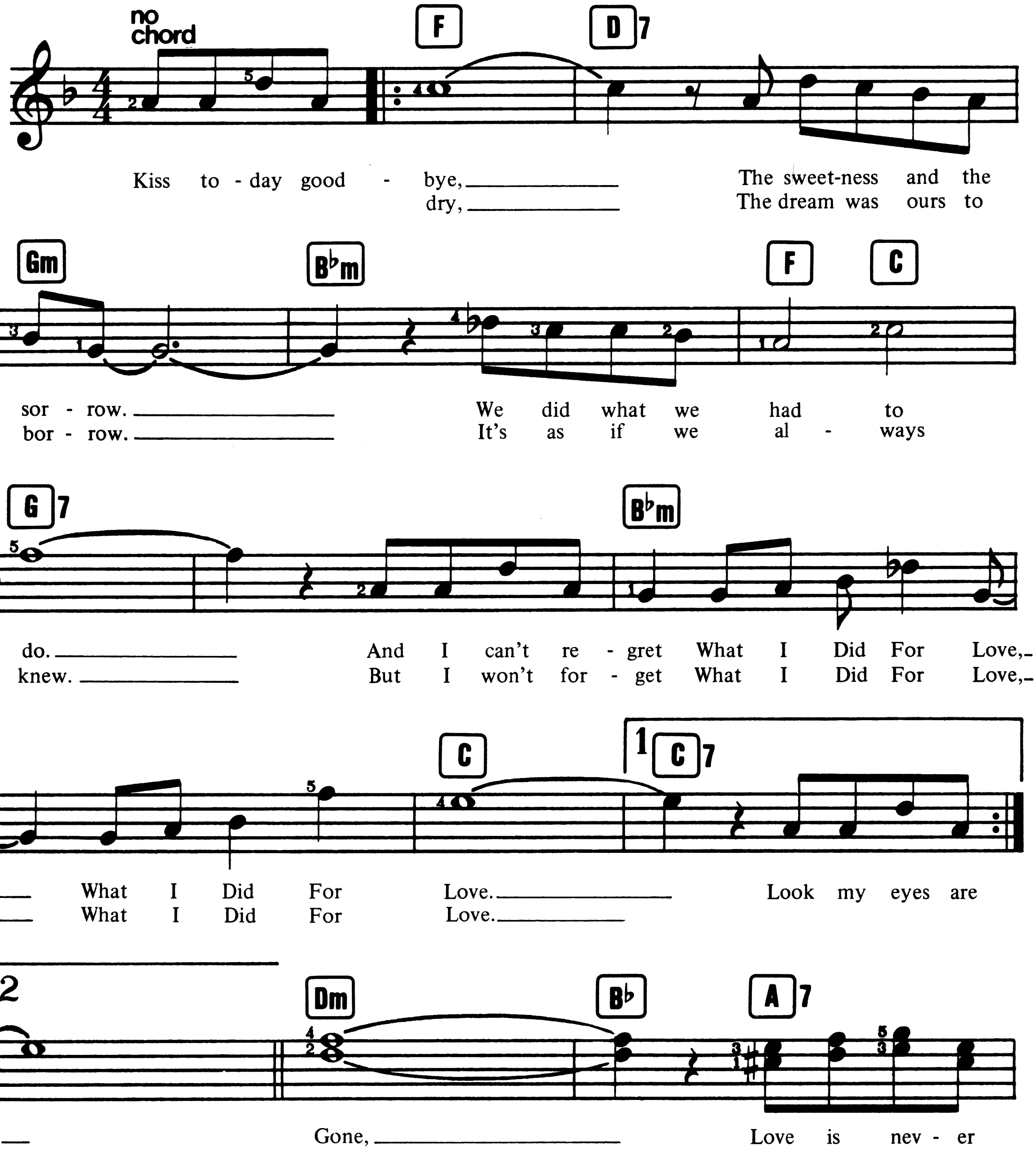
What I Did For Love

Words by Edward Kleban
Music by Marvin Hamlisch

Suggested Registration: CLARINET or HORN

Rhythm: POP/ROCK or LATIN

Tempo: MEDIUM



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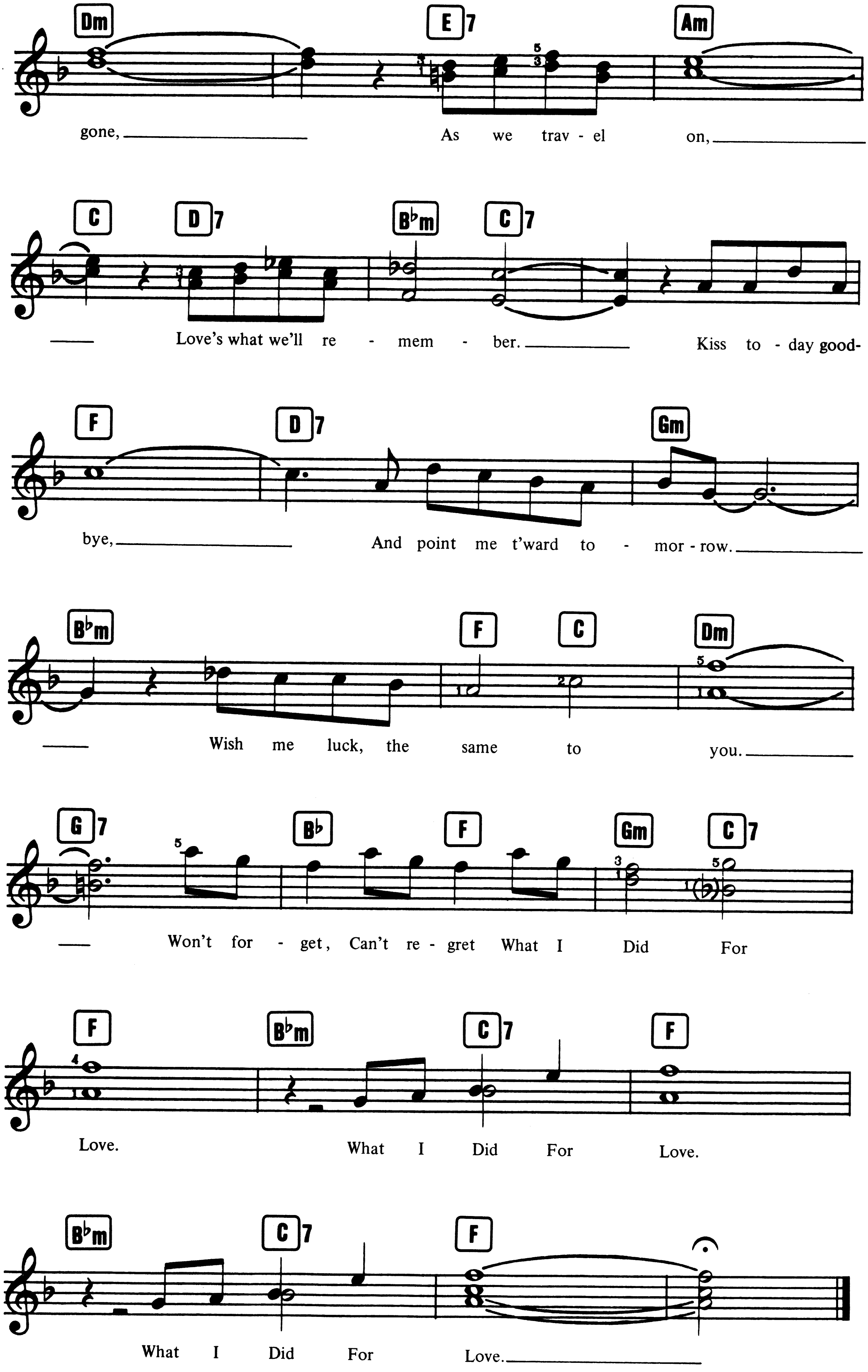

Dm E7 Am
gone, As we trav - el on,
C D7 B♭m C7
Love's what we'll re - mem - ber. Kiss to - day good-
F D7 Gm
bye, And point me t'ward to - mor - row.
B♭m F C Dm
Wish me luck, the same to you.
G7 B♭ F Gm C7
Won't for - get, Can't re - gret What I Did For
F B♭m C7 F
Love. What I Did For Love.
B♭m C7 F
What I Did For Love.

Augmented and Diminished Chords. Most keyboards are programmed for 'Fingered' chord accompaniment on the augmented and diminished chord forms.

These distinctive sounding chords are often used in popular music, and have their own symbols.

Example:

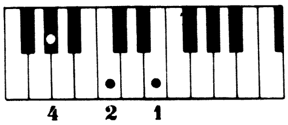
C augmented: C aug, C+

C diminished: C dim, C°

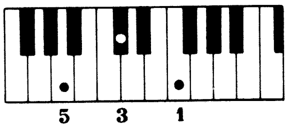
The chord shapes are easy to finger and learn on your keyboard.
Recurring patterns of equally spaced notes (intervals) in augmented and diminished chords result in groups of chord symbols having the same note structure:

Augmented Chords

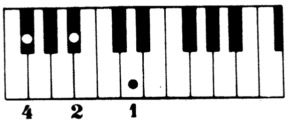
Caug = Eaug = G♯aug = A♭aug =



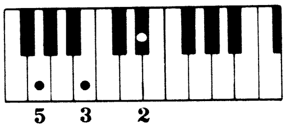
C♯aug = D♭aug = Faug = Aaug =



Daug = F♯aug = G♭aug = A♯aug = B♭aug =

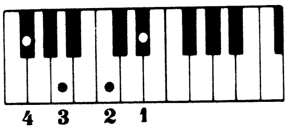


D♯aug = E♭aug = Gaug = Baug =

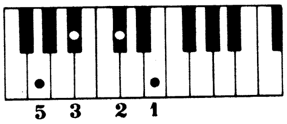


Diminished Chords

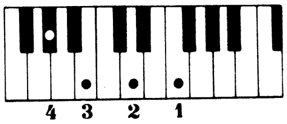
Cdim = D♯dim = E♭dim = F♯dim = G♭dim = Adim =



C♯dim = D♭dim = Edim = Gdim = A♯dim = B♭dim =



Ddim = Fdim = G♯dim = A♭dim = Bdim =



Augmented and diminished chords occasionally have numbers (5, 7,) included in the symbol. For left hand accompaniment purposes, these numbers may be disregarded; simply play the basic chord shape.

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